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Music and Text: Interpretation, Melodic Motive,

and the Narrative Path in Edvard Grieg's

***Haugtussa*, Op. 67**

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Music and Text: Interpretation, Melodic Motive, and the Narrative Path in Edvard Grieg's *Haugtussa*, Op. 67

by

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Edvard Grieg's song cycle, *Haugtussa*, Op. 67, is a late work that contains some of the composer's best songs and exemplifies his synthesis of nineteenth-century art music style with Norwegian folk-music idioms. Grieg gave high priority to the poetry in his songs, and because of this, his vocal compositions are especially suited to analyses that focus on text-music relationships. I present a motivic analysis of the song cycle with particular reference to the narrative structure of poetic text and musical motive. I also consider Grieg's reading of the verse novel, *Haugtussa* by Arne Garborg, from which the composer selected his texts for the songs.

The dissertation includes an English summary of the Norwegian novel and a comparison of the storylines in the verse novel and the song cycle. Grieg's musical adaptation of Garborg's novel focuses on a single aspect of the poetic narrative—a love story—and is, therefore, incomplete. The songs, however, capture the moods of Garborg's individual poems, and the narrative of the song cycle is tightly organized.

Grieg's treatment of motive in the song cycle creates a musical narrative that mirrors the poetic. He employs two motives, an ascending triad and a three-note, descending figure, throughout the song cycle. The first motive, referred to herein as the "Veslemøy motive," is consistently associated with the protagonist. The second motive, which I call the "love motive," has different connotations from one song to the next. Initially the love motive connotes joy, but it is gradually transformed into a symbol of sorrow, mirroring the text in which love is tarnished by betrayal. The evolution of the love motive and the interaction of the two motives with one another reflect the poetic narrative of the song cycle.

I draw on Joseph Campbell's model of the hero's journey and on the writings of Norwegian scholars, including Christian Rynning, Arild Linneberg, and Torstein Volden, in my discussion. I also use the "semiotic square," adapted from A.J. Greimas's model, to map the various feelings expressed in the songs and to trace the narrative path of the protagonist's emotions as represented in the song cycle.

Table of Contents

Chapter 1

Introduction

The Norwegian composer, Edvard Grieg (1843-1907), is significant as a nationalistic composer who was foremost in introducing Norwegian music to the world and also as a successful, international musician whose influence spread throughout Europe and the United States during his lifetime. Grieg studied at the Leipzig Conservatory (1858-62) and was trained in the German Romantic tradition. His music is rich in musical idioms of the nineteenth century, but because of his distinctive use of folk-like materials, Grieg's compositions have come to be viewed as quintessential expressions of the Norwegian character. The song cycle, *Haugtussa,* Op. 67, a relatively late composition, exemplifies this aspect of his music, and in addition, is considered by many scholars to contain several of Grieg's best songs.

Grieg gave high priority to the poetry in his songs, and because of this, his vocal compositions are especially suited to analyses that focus on text-music relationships. In this dissertation, I present a motivic analysis of Edvard Grieg's song cycle, *Haugtussa*, Op. 67, with particular reference to the narrative structure of poetic text and musical motive. I have adapted some fundamental methodologies from semiotic analysis in order to trace the narrative path in the song cycle. I have also considered Grieg's interpretation of the verse novel from which he took his texts, exploring the question of whether the composer gives a

true musical portrayal of the author's work or whether he makes the poetry conform to his musical schema.

The song cycle, *Haugtussa*, is a mature work belonging to a compositional period that is marked by a renewed enthusiasm for and use of the rich resource of Norwegian folk music. Grieg had been outspokenly nationalistic as a young man, but as he grew older he began to view the label of "nationalistic composer" as too limiting. In the late 1880s Grieg experimented with a more cosmopolitan compositional style and endeavored to remove distinctively Norwegian musical idioms from his music. He found, however, that this impeded his creativity; the music he composed during his so-called cosmopolitan period was uninteresting and lacking in originality. Finn Benestad and Dag Schjelderup-Ebbe observe:

> He had a deep love for that which was genuinely Norwegian, but at the same time he had a strong need to reach out, to tear himself loose from that which bound him to a narrow "Norwegianness." So he ran away from it, tried to be European—cosmopolitan—and wrote music in which Norwegianness was nearly eradicated. But then he discovered that this did not lead forward either. Without close contact with the "raw material" of Norway he tended to stagnate.[1]

After a short period, Grieg acknowledged that "Norwegianness" was a crucial aspect of his own individual voice, and he returned to his musical roots with new enthusiasm. It was during this time that Grieg encountered Arne Garborg's verse novel, *Haugtussa*, and he began composing his *Haugtussa* songs almost immediately.

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[1]Finn Benestad and Dag Schjelderup-Ebbe, *Edvard Grieg: The Man and the Artist*, trans. William H. Halvorsen and Leland B. Sateren (Lincoln: University of Nebraska Press, 1988), 332.

The author, Arne Garborg, wrote *Haugtussa* in 1895; it is considered by Norwegian literary scholars to be a commentary on the social climate of nineteenth-century rural Norway and a description of Norwegian nature and mysticism as well as a reflection of the Norwegian psyche. Garborg, a contemporary of Edvard Grieg, was a well-known author and social activist in Norway. He was also a forthright proponent of the use of the dialect-based variant of the Norwegian language known as *"landsmål."* The self-taught Norwegian linguist, Ivar Aasen, developed *landsmål* in the mid-nineteenth century by studying local spoken dialects and codifying the vocabulary and grammar to create a comprehensive written language. *Landsmål* was considered by many to be a purer and more truly Norwegian language than the "official language," or *"riksmål,"* that was heavily influenced by Danish.[2] Garborg translated many classic literary works into *landsmål*, and it is the language he used for *Haugtussa* (with dialect words from his native home of Jæren included as well). Grieg also loved *landsmål*, which more closely approximates the lilting dialect of his native Bergen than does *riksmål*. Regarding *landmål*, Grieg wrote in

[2] Written Norwegian has been evolving since the early nineteenth century, and there is a greater distinction between it and Danish than there was one hundred years ago. Words were gradually respelled to lessen the Danish influence and more closely approximate Norwegian pronunciation. The official first written language is referred to today as *"bokmål"* [book language]. There is still, however, a second official written language as well. It is based on Aasen's *landsmål* and is referred to today as *"nynorsk"* [new Norwegian]; the terms, *landsmål* and *nynorsk* are used interchangeably. Students are required to study both languages in school, and both languages are found in newspapers, literature, and other media. *Nynorsk* is prevalent in certain parts of the country, particular in western counties.

a letter to Garborg's wife, Hulda: "What immersion in the spirit of the language and—what a world of unborn music!"[3]

Arne Garborg's previous writings had been much different than *Haugtussa*—more sarcastic, politically charged, and harshly realistic. In the 1890s, Garborg moved toward a more impressionistic style, turned to his peasant roots, and returned to his childhood home of Jæren, which became the inspiration for the setting of *Haugtussa*. Harald Beyer calls Garborg's *Haugtussa* "one of the masterpieces of Norwegian literature, [in which] both the thinker and the peasant have found artistic expression for their deepest concerns."[4]

Haugtussa is a complex and intricate verse novel comprised of seventy poems that tell the story of a *seter*-girl [one who spends the summers at a mountain cabin, or *seter*, tending flocks] named Veslemøy. The setting is rural, pre-pietistic Norway—a time and a place where Christianity, nature, mysticism, and the otherworldly domain of trolls and spirits coexist in a strange and fascinating amalgamation. The protagonist, Veslemøy, is at the same time a voice for the poet, Garborg, and a symbol of humanity; her emotions represent the universal joys and angst of all mankind. Veslemøy has second sight; she can see ghosts, trolls, and other creatures from the underworld. The novel focuses on the conflict between good and evil, as experienced by Veslemøy in her own personal struggle against dark forces that only she can see. Woven into Garborg's tale is the story of a love affair between Veslemøy and Jon, a young

[3]Edvard Grieg, Troldhaugen, to Hulda Garborg, 18 August 1898; quoted in Finn Benestad, ed., *Edvard Grieg. Brev i utvalg. 1862-1907* (Oslo: H. Aschehoug & Co., 1998), vol. 1, *Til norske mottagere*, 179. "Hvilken Fordybelse i Sprogets Ånd og—hvilken Verden af ufødt Musik!"

[4] Harald Beyer, *A History of Norwegian Literature*, trans. Einar Haugen (New York: New York University Press for the American-Scandinavian Foundation, 1956), 247-8.

shepherd whom she meets on the mountain. The love affair is a short one; Jon fails to come after promising to meet Veslemøy on a certain day. She later learns that Jon has betrayed her to marry a rich and, therefore, more eligible girl. The realization is devastating to Veslemøy, and it makes her vulnerable to the evil forces, trolls, and otherworldly creatures that have been trying to entice her into their world. Beryl Foster sums this up as follows: "*Haugtussa* is… a story of strength versus temptation, of Christianity versus trolldom and superstition, of light versus darkness; in other words, of good versus evil."[5]

Grieg was very likely the first composer to see the musical potential of Garborg's verse novel, but several composers have, over the past century, drawn from the beautiful imagery of *Haugtussa* for their own compositions. Some of these include a collection of six songs to *Haugtussa* poems by Catherinus Elling,[6] who was a contemporary of Grieg, a setting for men's chorus of the *Haugtussa* poem, "Vinterstorm" [Winter Storm], by Ingebret Haaland,[7] a CD album entitled *Mi Haugtussa* [My Haugtussa] by Herborg Kråkevik,[8] A CD album entitled *Haugtussa* with new compositions by Ketil Bjørnstad,[9] and a singspiel for children entitled *Haugtussa-tonar* [Haugtussa Melodies].[10]

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[5]Beryl Foster, *The Songs of Edvard Grieg* (Aldershot, England: Scolar Press, 1990), 218.

[6] Catherinus Elling, *Nye sange til Arne Garborgs "Haugtussa,"* op. 60 (Oslo: Norsk musikforlag, n.d.).

[7] Ingebret Haaland, *Vinterstorm: af Arne Garborgs "Haugtussa"* (Christiania, Norway: Warmuth, 1903).

[8] Herborg Kråkevik, *Mi Haugtussa*, produced by Kenneth Sivertsen, compact disc IDCD 52, Norsk Plateproduksjon, 1995. Kråkeviks album includes new arrangements of several of Grieg's *Haugtussa* songs as well as newly composed songs.

[9] Lynni Treekrem, *Haugtussa*, words by Arne Garborg, music by Ketil Bjørnstad, produced by Erik Hillestad, compact disc FXCD 159, Kirkelig Kulturverksted, 1995.

[10] Arne Kildal, Steinar Eilsen, et. al., *Haugtussa-tonar : Syngjespel for barn : etter tekster frå Arne Garborgs "Haugtussa," til musikk av ulike komponistar* (Stavanger, Norway: Cantando, c1996).

Grieg was deeply touched by *Haugtussa* and, particularly, by the language of it. In a letter to his good friend, Julius Röntgen, Grieg wrote that *Haugtussa* was "an absolutely brilliant book in which the music really has already been composed: one has only to write it down."[11] One week later, Grieg wrote to August Winding: "The brilliant landsmål author, Arne Garborg, has… published a story consisting only of poems, called 'Haugtussa,' and it so full of nature mysticism that I couldn't resist it."[12] Grieg began working on his *Haugtussa* songs within weeks of the novel's publication—Garborg's book was published in early May of 1895, and the earliest dated *Haugtussa* song sketch is 25 May.

These songs are, without doubt, among Grieg's very best vocal compositions and warrant detailed study, but they have, thus far, received little attention in the scholarly literature. Authors of Grieg biographies have included brief discussions of the most salient aspects of the song cycle in their writings, but these are generally limited to a few pages. There is one thesis on *Haugtussa*, Op. 67, written in 1967 by Torstein Volden, but the study is limited to Grieg's choice of texts from Garborg's novel and structural issues such as rhyme scheme and text setting in the songs.[13] Beryl Foster includes a fine discussion of Grieg's *Haugtussa* in her book *The Songs of Edvard Grieg*, but it is necessarily brief, as the

[11] Edvard Grieg, to Julius Röntgen, 12 June 1895; quoted in Benestad, *Man and Artist*, 339.

[12] Edvard Grieg, Troldhaugen, to August Winding, 19 June 1895; quoted in Benestad, ed., *Brev i utvalg*, vol. 2, *Til utenlandske mottagere*, 275. "Den geniale Forfatter på Landsmålet, Arne Garborg, har… udgivet en Fortælling, bestående af bare Digte, der hedder 'Haugtussa,' og som er så fuld af Naturmystik, at jeg ikke kunde modstå den."

[13] Torstein Volden, "Studier i Edvard Griegs Haugtussasanger med særlig henblikk på sangenes opprinnelse og på forholdet mellom poesi og musikk," (Thesis, University of Oslo, 1967).

book is a survey of all of Grieg's songs. This dissertation, then, is the first English-language, large-scale study of the song cycle and the only analytical dissertation on the work to be presented in more than three decades.

I have focused on musical interpretation of text, narrative, and the function of motives in the work. The song cycle as a genre presents a unique opportunity for this type of analysis because there are narrative structures to be uncovered in both music and text. Music may mirror the textual narrative, or it may be in conflict with the text. If music mirrors the text, it may do so with melody, harmony, meter, mode, or any combination of musical elements. Motive, if seen as a signifier, can be a powerful musical interpreter of textual narrative. In my analysis, I propose a motivic narrative that parallels the text.[14]

Knowledge of Garborg's verse novel is necessary for a full understanding of the song cycle. Because *Haugtussa* has not been published in English, I begin with a summary of the verse novel (see Chapter 2); it is the most complete synopsis of Garborg's novel available in English. Chapter 2 gives the reader a solid foundation for the analyses that follow and makes the discussion of Grieg's musical interpretation of *Haugtussa* more meaningful. The language of *Haugtussa*, with its *landsmål* and Jæren dialect vocabulary, is very difficult. This may be one reason why some of the words are "normalized" in Grieg's *Haugtussa* songs. I have used the spellings from Garborg's novel when discussing that work and the spellings from the edition of *Haugtussa* in Grieg's *Copmplete Works* (or *Grieg Gesamtausgabe,* referred to hereafter as the GGA) when

[14] Because this dissertation emphasizes the significance of motive, I refer only briefly to other important aspects of the work such as harmonic function and rhythm.

discussing the songs. As a result, the reader may notice some discrepancies. Also, when translating titles, I have used literal translations for all poems in the summary of Garborg's verse novel. In the discussion of Grieg's songs, however, I have used the English song titles from the GGA.

In Chapter 3, I discuss text-music relationships as they apply to Grieg's reading of Garborg as well as in the broader context of song as a whole. I present theories of some of the scholars who have made important contributions to this field of study and, within the framework of that discussion, explain why a text-to-music approach is appropriate for analysis of Grieg's songs. Thereafter, I explore the principal themes of Garborg's story using Joseph Campbell's model of the "hero's journey" as the structural support for the discussion. This archetypal analysis highlights the most important, or most prominent, dramatic and narrative elements of the novel and is preparatory to an examination of Grieg's reading of Garborg's novel. Grieg deals with only a small portion of Garborg's novel in his *Haugtussa* songs, focusing on the love affair between Veslemøy and Jon. The result is a partial telling of Garborg's story in the song cycle. I compare and contrast the primary themes of the novel and the song cycle in order to elucidate Grieg's musical interpretation of Garborg's work. As part of this evaluation, I consider the song sketches for *Haugtussa* that were not included in Op. 67 in addition to the eight songs that were published.

Grieg's sketches and manuscripts reveal that he had originally planned a much larger project, both in length and in scale. The sketchbook[15] contains drafts—some of them only fragments—of twenty songs on *Haugtussa* poems. Many of the sketches can be identified either by titles or by the poem texts that Grieg added, but some are very difficult to discern. Several scholars have studied Grieg's sketches and identified various fragments, and as is often the case with such studies, the findings of the scholars are not always consistent with one another. The editors of volumes 14 and 15 of the GGA have done extensive work, identifying and reconstructing the *Haugtussa* sketches. They have also published six additional *Haugtussa* songs for the first time.[16] I will consider the GGA to be the authoritative source for information on the sketches and accept the editors' findings as the most convincing sketch study. The editors have given us much valuable information with the publication of the *Haugtussa* sketches. They have included all of the poem titles found in the sketches as well as commentary on their findings.

In addition to confirming that Grieg had worked on several *Haugtussa* songs not included in Op. 67, the sketches also reveal that Grieg considered orchestral accompaniment and choral settings; there is orchestral scoring and SSA voicing in some sketches. An 1895 letter from Grieg to friend and fellow

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[15], Edvard Grieg, *Kladdebok fra 1890-årene*, Sketchbook, Grieg Archives, Bergen Public Library, Bergen, Norway.

[16] There is a manuscript in Nina Grieg's hand, preserved in the Musikhistorisk Museum in Copenhagen, that contains four of these newly published songs. They are "I Slåtten," "Dømd," "Veslemøy Lengtar," and "Ku-Lokk." The sketch for another song, "Sporven" is virtually complete in Grieg's sketchbook and is very legible. The last song of this new collection, "Veslemøy Undrast," is reconstructed from Grieg's sketch by the editors. For information on the source material for these songs, see *Edvard Grieg Complete Works*, ed. Dan Fog and Nils Grinde, vol. 15, *Songs Opus 58-70 and EG 121-57* (Frankfurt: C. F. Peters, 1991), 344-56.

composer, Iver Holter, bears this out. He tells Holter that he is writing music based on Garborg's *Haugtussa*, and he continues: "it's going to be something for voice and orchestra. I'm still not completely sure what form it will take. It is a brilliant book that has moved me deeply."[17]

Clearly, Grieg's song cycle changed considerably from its first conception to its completion. In Chapter 3, I consider Grieg's apparent intentions for *Haugtussa* alongside the finished song cycle, possible influences on Grieg's creative choices, and whether or not the completed work is a successful musical interpretation of Garborg's story.

The fourth chapter of this work is a motivic analysis of the song cycle. The study of motive in Grieg's music has long been used to individuate the composer. There is, in fact, a dissertation that is a systematic study of the so-called "Grieg motive" or "Grieg leitmotif" by Ying Mao Yang. In addition, nearly all Grieg biographies refer to the motive as well. It is the opening gesture in Grieg's A-minor Piano Concerto (Î-7̂-5̂) and it permeates Grieg's compositions. Grieg himself also acknowledged his generous use of the motive, explaining that it has roots in the folk music of Norway. This dissertation looks at motive from a different perspective—not as an identifying marker or a stylistic device, but as an active participant in the musical narrative.

I consider two main motives, exploring their interaction with one another as well as how motivic development and transformation results in a narrative path that musically parallels that of the text. The motives in *Haugtussa* function

[17] Edvard Grieg, Troldhaugen, to Iver Holter, 10 September 1895; quoted in Benestad, *Man and Artist*, 340.

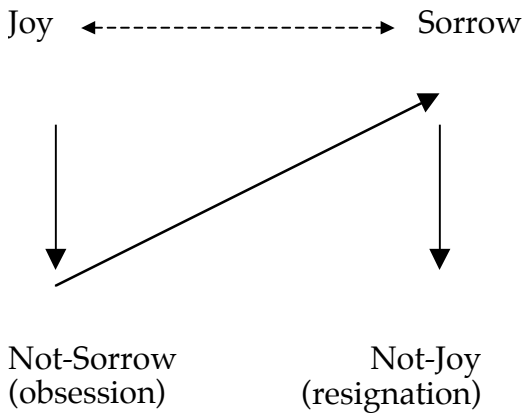
similarly to a leitmotif in that they are consistently associated with specific characters or emotions. The simple gesture of an arpeggiated tonic triad, which I refer to as the "Veslemøy" motive, is representative of simplicity and innocence and is associated with the protagonist, Veslemøy, throughout the song cycle. As I explain in Chapter 4, each of the songs associated with Veslemøy make use of the motive, often as the opening vocal gesture.

Veslemøy experiences many emotions connected with love, ranging from joy to obsessive love to sorrow and loss. The musical signifier of love, referred to herein as the "love motive," is the same three-note descending figure that opens Grieg's Piano Concerto in A minor and is so common in Grieg's music. In *Haugtussa*, it is consistently associated with Veslemøy and Jon and, more specifically, with Veslemøy's feelings about Jon. The motive always denotes love, but it has different connotations throughout the cycle. Initially the motive connotes joy, but in the course of the song cycle, it is gradually transformed into a symbol of sorrow, accurately mirroring the text and representing Veslemøy's feeling of loss when Jon betrays her.

The semiotic square, as put forward by A.J. Greimas, is an effective way of diagraming Veslemøy's conflicting emotions because it gives a graphic representation of these logical contraries and their respective contradictories. In the *Haugtussa* narrative, for example, love brings about contrary feelings of both joy and sorrow. Contradictory to joy and sorrow are not-sorrow and not-joy, expressed respectively as obsession and resignation. The semiotic square also provides a map of the narrative path of the song cycle. Veslemøy begins with the

feeling of joy, and she moves quite clearly through obsession and sorrow to resignation, in that order. See Figure 1.1 below.

Figure 1.1. Diagram showing logical contraries and the narrative path in Grieg's *Haugtussa*, Op. 67.



Using this adaptation of the Greimas model, I trace the narrative path of Veslemøy's emotions from joy to obsession, sorrow, and final resignation as I examine both the poetic content of the songs and the musical interpretation of the text. I use the original Norwegian texts in my examples and provide literal translations below the music to assure an accurate analysis of the relationship between words and music.

This song cycle presents some inherent challenges to the analyst, the first of these being that the final, published opus is not what Grieg originally intended. This is clear from the number of incomplete sketches, from letters Grieg wrote to friends, and from the long period of time that elapsed between when Grieg first began work on *Haugtussa* and when he finally submitted the song cycle for publication. Several of the *Haugtussa* songs were composed before

25 June 1895, and as Foster observes, "The title-page of the manuscript carries the inscription 'Til [in hand] 11 juni 1895', so it may be assumed that the twelve songs listed there were all in varying stages of composition by this date."[18] Finn Benestad and Dag Schelderup-Ebbe write that Grieg composed several of the songs of *Haugtussa* "during a short, hectic period of time—almost as if he were driven by a hunger to be united with the world of Arne Garborg."[19] Grieg completed (or nearly completed) fourteen songs in a very short time, as is evident from dates on the manuscripts. He then set the work aside for nearly three years, and the song cycle was not published until 1898. Grieg's frustration is evident in a letter he wrote to Julius Röntgen in June of 1896: "*Haugtussa* slumbers on. I haven't touched it since Christmas when it was sung for you."[20]

Many scholars have speculated as to possible reasons for the long delay of publication. Benestad and Schjelderup-Ebbe write:

> That Grieg waited three years before publishing this work—the finest song cycle in the whole corpus of Norwegian music—is undoubtedly due in part to his misgivings about the public acceptance of these *nynorsk* [*landsmål*] texts. But there was more to it than that. The delay was due equally as much to his realization of the unique emotional climate that permeated these texts—a climate that reflected deep psychological aspects—and to his own perception that the musical language he had adopted was perhaps not so easily accessible to the listener.

Grieg's misgivings were more likely due to the so-called "emotional" climate of the poems and the musical language than to the dialect of the texts as he had

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[18]Foster, *Songs*, 240. There are not actually twelve songs listed on the manuscript's title page. The lines are numbered one through twelve, but four of the lines are blank. The eight lines that are filled in correspond to the eight songs that were eventually published in Op. 67.

[19] Benestad, *Man and Artist*, 340.

[20] Edvard Grieg, Troldhaugen, to Julius Röntgen, 20 June 1896; quoted in Benestad, *Man and Artist*, 340.

composed songs to *landsmål* texts before, the best known of these being the songs of Op. 33 to poems by Aasmund Olavson Vinje.

Beryl Foster makes an interesting but debatable claim regarding the *Haugtussa* songs and a possible reason for the long delay in publication. She mentions a Danish pianist, Bella Edwards, with whom Grieg corresponded from 1894 to 1898. Grieg expressed a romantic interest, but Edwards, apparently, did not return his affection.[21] Foster conjectures that Grieg may have "seen in himself a reflection of Veslemøy: lonely and not always understood by those closest to him"[22] because of his unrequited love. Foster asserts: "it is most unlikely that Grieg would have been in any frame of mind to return to a song-cycle the subject of which all too closely mirrored his own situation."[23] We know, however, that Grieg's wife, Nina, sang the *Haugtussa* songs for friends. Julius Röntgen recalls: "The summer of 1895 took me again to Troldhaugen. Nina Grieg sang the newly composed songs from *Haugtussa* and accompanied herself on the piano. Both her voice and her brilliant interpretation moved me deeply."[24] It seems unlikely that Nina would have sung the *Haugtussa* songs if they had been inspired by another woman.

James Massengale gives, perhaps, the most plausible explanation for why *Haugtussa* was withheld from publication for three years. He writes:

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[21] We have a one-sided picture of this relationship because Grieg burned the letters that Edwards wrote to him. She did keep Grieg's letters to her, however, despite his request that she burn them.

[22] Foster, *Songs*, 242.

[23] Ibid.

[24] Julius Röntgen; quoted in Hanna de Vries Stavland, *Julius Röntgen og Edvard Grieg. Et musikalsk vennskap* (Bergen: Alma Mater Forlag AS, 1994), 64. "Sommeren 1895 tok meg på nytt til Troldhaugen. Nina Grieg sang de nykomponerte sangene fra *Haugtussa* og akkompagnerte seg selv ved klaveret. Både hennes stemme og hennes geniale tolkning beveget meg dypt."

> As is well known, Grieg waited until 1898 to publish the cycle of eight songs, meanwhile working with John Paulsen on a translation of the text into Danish. His explanation for the long wait, as expressed to the singer Dagmar Möller, was that he 'was doubtful that the songs would be understood.' While there certainly was some justification for his fear about the reception of New Norwegian [*landsmål*] in foreign countries—or even in Oslo, for that matter—the truth behind his hesitation appears to be that he had not succeeded in doing what he had set out to do… And yet, as Grieg himself said, they are the best songs he wrote.[25]

Another challenge presented by the song cycle that is inherent in both the study and the performance of *Haugtussa* is the language barrier. The song cycle is not often performed in the United States, though there is reason to hope that this could change due to several encouraging developments during the last decade. To begin with, the publication of the GGA, and the completion of volume 15 in 1991, has provided an invaluable resource to singers. Nearly all previous editions of Grieg's vocal music available in the United States have been translated into German and English; the original Norwegian text is usually omitted. The English translations of Grieg's songs have also been notoriously bad in the past.[26] The GGA, however, has included new English translations along with German translations and the original Norwegian. The new English translations are both singable and faithful to the original Norwegian.

There has recently been increased global interest in the works of Grieg and Garborg because of jubilee celebrations honoring the 150th anniversary of Grieg's birth (in 1993) and of Garborg's birth (in 2001). There have been readings

[25] James Massengale, "*Haugtussa*: from Garborg to Grieg," *Scandinavian Studies* 53, no. 2 (Spring 1981): 150.

[26] I refer the reader to Beryl Foster, *Songs*, 13-23 for an in-depth discussion of translation and interpretation in Grieg's songs.

from Garborg's verse novel and many more performances of Grieg's *Haugtussa* songs, including, in some performances, the songs that were not included in Op. 67. Recent recordings of *Haugtussa*, most notably one by Swedish soprano Anne Sofie von Otter and one by Norwegian soprano Marianne Hirsti, are now available. These recordings are in the original language with English translations in the liner notes. Bradley Ellingboe has published an anthology of Grieg songs that includes *Haugtussa*.[27] This edition contains phonetic spellings of the Norwegian texts that help English-speaking singers to easily learn the Norwegian lyrics.

All of these developments have made Grieg's songs more accessible to English-speaking musicians. *Haugtussa* is a masterwork and a song cycle of the highest quality. It deserves attention from performer and scholar alike. I hope that this dissertation will illuminate a work that is an essential part of the vocal performance canon in Scandinavia and encourage more study and performance of the song cycle outside of Norway.

[27] Bradley Ellingboe, ed., *Forty-five Songs of Edvard Grieg* (Geneseo, NY: Leyerle Publications), 1988.

Chapter 2

Summary of Arne Garborg's *Haugtussa*

Arne Garborg's verse novel, *Haugtussa*, has been in print since 1895, but it has not been translated into English. For this reason, I provide here my own English summary. I have tried to preserve the character of Garborg's storytelling, and the summary is, therefore, written in a casual style. It is, insofar as is possible, a simple presentation of the content of the novel without analysis; I have endeavored to restrict commentary to the headings and footnotes.

The majority of the summary is an abridgement in prose style, but certain passages are direct translations. For example, for the prologue, I summarize the first five stanzas of the poem in the first paragraph, quoting only a few words. I quote the sixth stanza directly in the next paragraph then summarize the three that follow. Finally, I quote the last two stanzas directly.

The novel consists of twelve unnumbered sections plus a prologue or preface, and most sections include several individual poems, also unnumbered. I have numbered each section and each individual poem within sections for the ease and convenience of the reader. At the beginning of each poem, I give the Norwegian title with an English translation, and I also indicate who is speaking. Explanatory headings are included after the title and speaker information for many poems and at the beginning of some sections. I have also identified each poem that Grieg selected for his song cycle, noted whether the poem was

included in Opus 67, and if it was not included, the stage of completion of the song or sketch.

Prologue

First line: Til deg, du heid og bleike myr [To you, heath and pale marsh]
Speaker: Unnamed—generally understood to be Garborg himself.[1]

This single poem serves as a preface to the rest of the verse novel. The poem's ultimate message is optimistic; in spite of the horrors experienced by the speaker and by the spirit that he addresses, there is, finally, the promise of spring. In other words, good will triumph over evil in the end.

Edvard Grieg began a song using the text from this poem but did not complete it. The poem itself has no title, but Grieg, appropriately, gave it the simple title of "Prologue."

The poem begins with the speaker addressing the moor where birds fly and heather grows, saying "To you… I give my song." In the next four verses, the speaker turns to a darker side of nature as he declares: "I know you," addressing a different mischievous or sinister aspect of nature—the gray troll dwelling, the shadowy night, ghosts, the roar of the sea and frightening magic chants. He says he also knows of the painful struggle against the tyranny of the trolls, and he laments the loss of life.

In the sixth verse, the poet declares: "I know you – I know you / who *did*

[1] Olav Midttun and Åsfrid Svensen, "Tillegg" [Supplement] to *Haugtussa* by Arne Garborg, ed. Olav Midttun,18th ed. [school edition] (Oslo: Aschehoug, 1974), 170. Midttun and Svensen write: "Here an *I,* whom we must believe is the poet himself, is speaking to a *you* that is first a landscape, then a person who has succumbed to life's struggle. We can certainly understand the poem as a dedication, partly to Jæren [Garborg's home community], partly to Arne Garborg's father [who committed suicide]… The poem lies outside the story of Veslemøy and is more personal in tone than the rest of the work." [Her talar eit *eg* som vi må tru er diktaren sjølv, til eit *du* som snart er eit landskap, snart eit menneske som har gått under i livsstriden. Vi kan vel oppfatte diktet som ei tileigning dels til Jæren, dels til Arne Garborgs far… Dikta står utafor forteljinga om Veslemøy og er meir personleg i tonen enn resten av verket.]

not win! – I saw your struggle, I know your path / in the shadow-land." The speaker continues to address the "poor spirit" who has lost the battle in the next verse, saying he has experienced the awful struggle for many years. The poor spirit hovers around him and sits with him; it is as if, within the speaker himself, this poor spirit still struggles in its bonds. The speaker knows well what it is like to battle against the power of the trolls like a boat caught in the rapids.

The tone changes in the last two verses: "But the lark ascends from the forgotten grave / with the song of the victorious; / and the wind rushes in from the sea / so refreshing and good. // And though we know tears and angst / and sore want / still we must believe the lark's song / that promises spring."

[I] Section title: Heime [At Home]

[1.] Title: Veslemøy ved rokken [Veslemøy at the spinning wheel]
Speaker: Narrator, then Veslemøy

Grieg began a sketch of this poem, but he did not complete the song. This lyric poem tells a story within a story. It does not advance the narrative of the *Haugtussa* tale itself, for the narrative of this poem is in Veslemøy's imagination.

It is a rainy, windy autumn day, and Mons, the old cat, lies on a pillow under the stove and dreams. Veslemøy speaks to her sleeping cat, wondering what he is dreaming about.

Perhaps, she imagines, the dreams are old memories from the time when he was the most handsome prince in the world, thinking about the beautiful maiden who was picking berries. Then came the troll-witch. The prince jumped back, but the witch cast a spell on him and turned him into a cat, forever separating him from the maiden.

The poem returns, in the final stanza, to the rain and wind outside the window and Mons sleeping comfortably on his pillow.

[2.] Title: Kvelding [Evening]
Speaker: Narrator

Grieg began a sketch of this poem, but he did not complete the song.

Snow is falling on a still, gray night. Goblins are out and elf songs can be heard. Veslemøy comes out to feed the animals and milk the cow. There is an old elf, a good spirit, guarding the barn.[2] The elf knows he can expect a cup of milk from the nice girl, who is always good to the animals and does not fear the elves. Once fed, the animals settle down for the night. The goblin comes with another small herd and dances with the cat.

[3.] Title: I omnskråi [In the corner by the oven]
Speaker: Narrator, then Veslemøy

This lyric poem is another in which there is a story within the larger narrative.

Two children come from a neighboring farm to hear Veslemøy, the best storyteller in the district. Veslemøy tells the story of Helge Haaland, a hunter. One day on his way home, Helge is bewitched and loses his way. He wanders until he comes to a magnificent, opulent farm where everything glitters. The beautiful inhabitants all have pearls around their necks. He falls immediately for the daughter, and the wedding takes place that very night. Helge is promised the farm when the father passes away. Once in the bridal bed, Helge realizes he

[2] According to Norwegian folk legend, these elves lived on every farm and were helpful as long as people treated them well. Midttun, 170.

has married a "hulder"[3]. He is suddenly fearful, but he is laughing at the same time. He draws a knife, hears a shriek, and then everything grows dark and disappears. He awakens under a familiar ridge near his home—he is freezing and his head aches. He realizes then that he forgot to recite the Lord's Prayer the day before. He looks up and sees the hulder, who has tears in her eyes. She laments: "you could have saved both me and yourself. There are many in the hills who long for sun and daylight, but must waste away in the domain of goblins and gnomes."

[4.] Title: Sporven [the Sparrow]
Speaker: Narrator and the Sparrow

Grieg set this poem, but he did not include it in Op. 67. Grieg also arranged the song for SSA choir. Both versions are included in the GGA. The solo arrangement is identified as EG 152d. This poem presents an image that is significant throughout Haugtussa. Veslemøy is often likened to a bird, and the bird image is an icon for Veslemøy. This poem about a sparrow on Veslemøy's farm also reminds the reader of Veslemøy herself.

The sparrow flits happily around the farm picking grain and playing in the straw. She is unafraid of any cat, but she hides when the hawk comes. Life is light and happy; she does not worry about getting enough to eat because there is a bountiful supply. At Christmas, she often gets something tasty from Veslemøy. When it gets cold, she finds shelter in the warm straw. When spring returns, she wings happily away and builds a nest out on the island.

[3] A "hulder" is a beautiful but wicked siren with a cow-like tail.

[5.] Title: Det syng [It sings]
English song title: "The Enticement"
Speaker: Narrator and a hill creature (unseen)

This poem is in two parts. Part one is a narrative description of the scene, while part two is a song of enticement addressed to Veslemøy. Grieg set part two of "Det syng," and it is the first song of the cycle, *Haugtussa,* Op. 67.

It is a foggy, mild night. All is dreamy, sleepy and quiet. Veslemøy is in her bed in a sleeplike trance she is powerless to escape, but she sees shadows in the moonlight. A "bukketråv"[4] walks softly under the window, and wind whistles in the corners of the house. A soft, trembling song—a song like those of the Hill people—drifts in on the wind.

The unseen singer is an otherworldly creature, and he tries to entice Veslemøy to come live with him. He sings: "Oh, do you know the dream, and do you know the song, / then you will treasure the tones; / and as it seduced you so many times, / you can certainly never forget it. / Oh you bewitching one! / With me you shall dwell; / in the Blue-hill you shall turn your silver spinning wheel." He tells her not to fear the cool night, the soft night, the deep night, or the wild love that sins, cries, and forgets. His embrace is hot and his soul is mild, and he tames the angry bear. The poem ends with a repeat of the enticement to Veslemøy to come to the Blue-hill.

[6.] Title: Fyrivarsl [Forewarning]
Speaker: Narrator and Veslemøy's deceased sister, Lisabet

Grieg began two separate sketches of this poem, but he completed only a few measures in each.

[4] A bukketråv is a male, otherworldly creature, probably part man and part goat.

It is early morning before dawn, and Veslemøy lies asleep, dreaming. She sees her deceased sister standing at the end of the bed, wearing a shimmering, white garment. In her hand is a silver goblet, and she looks at Veslemøy with sadness, saying: "here is the deep chalice that you shall empty. You have the hardest fate that anyone can receive. You will see and discern those who hide themselves in the night." Veslemøy's sister tells her that these dark spirits will lay a treacherous obstacle in her path and bewitch her young mind. She warns her to be careful but says she will never be far away. The way will be slippery and dark, but after the difficult night will come the light of morning.

Veslemøy awakens with gladness to greet her sister, but Lisabet drifts away in a twinkle of light. A sigh is heard, but it quickly dies in the morning wind.

[7.] Title: Sundagsro [Sunday's peace]
Speaker: Narrator, Veslemøy, and other young people

The scene is a winter day inside. There is frost in the corners of the house and on the wall. Gamlemor[5] sits reading a book and thinking. Young people sit around the stove roasting slices (of apple or potato). "It is the best in the world." Veslemøy acts as the "gåtemester" [master of riddles], posing several riddles that the others answer.[6]

One example is from the last two stanzas of the poem. "It grows rootless

[5] Literally, "old mother." The term often connotes "grandmother," but in *Haugtussa*, it always refers to Veslemøy's mother.

[6] Midttun writes, "Posing riddles is an old practice for strengthening one's ability to fantasize and think." [Å spørje gåter er ein gammal skikk til å øve opp fantasi og tenkjeevne.] See Midttun, 171. Some of the riddles are taken from old Norwegian folk traditions, and almost all are well known in Norway. Some, as in the example here, are also known in the United States.

from long roots./ During the day it walks / on two, but in the morning on four feet, / in the evening on three? / Man grows rootless from long roots / from Adam onward. / And first he crawls; then walks on his feet, / but finally with a cane."

[II] Section title: Veslemøy synsk [Veslemøy [is] clairvoyant]

This poem is important to the narrative in that it describes the first clairvoyant experience Veslemøy has after having seen a vision of her deceased sister.

[1.] Title: Gamlemor ventar [Old mother waits]
Speaker: Narrator

Gamlemor sits and spins in the light of a lantern. She is thin, her clothes are worn, and she is bent and wrinkled. On the floor, it seems as if there is a "bøyg" (a giant, invisible serpentine being) opening its mouth wide and swallowing everything. It has dragged itself up from the underworld.

Gamlemor's shadow flickers on the wall like a spirit from the grave. Shadows on the wall and a lifeless, blue light from the lantern lead her into painful thoughts. She wonders: "is something wrong tonight?" The spinning wheel stops suddenly, and she listens, her body stiff. She hears someone running as if it is a matter of life and death. She hears moaning, strangled breathing, a prayer, and something like a heartbeat. Gamlemor gets up, walks anxiously back and forth, crosses herself, and prays. Time goes slowly and seems to stop. It is dark and ugly out. She prays: "give us peace and safety. A poor girl runs, nearly flying through the black heath, her spine cold with fear. Oh, send her home in peace. I hear nothing more… Oh, I pray from my heart,

send my Veslemøy home to her mother in peace."

Gamlemor hears the frightened steps, breathing and running again. The door flies open, and in rushes Veslemøy. She is pale and her eyes appear senseless. She cries: "mother, mother, I am so scared. It is so ugly and black here. And on the heath, I saw something so strange." Gamlemor assures Veslemøy that she is safe here. She heard Veslemøy running and asks if she was frightened. She gives her some milk and tells her to sit and relax, but then she adds: "I was startled: I have certainly never heard your 'fylgje'[7] before."

[2.] Title: Veslemøy
Speaker: Narrator

Grieg set this poem, and it is the second song of the song cycle. It gives a physical description of Veslemøy—it is the only poem that does—but her physical appearance is influenced, and probably altered, by the encounter she has had on the heath with her uncle.

She is slender and dark with clean features, deep, gray eyes and an unassuming manner. She seems half asleep and has a calm peacefulness in her movements, speech and everything about her. Beneath her beautiful, low forehead, her eyes shine as if through a vapor, and she seems to be gazing into another world.

[7] A good spirit guide. According to Norwegian fold legend, each person had one, and it would warn and protect. See Ibid., 172. In this case, Gamlemor heard Veslemøy, in the form of her "fylgje" before she actually arrived at home.

She goes to her bed and sits, but hardly knows it. She takes the cup of milk and sits there, quietly lost and resigned. Only her breast moves quickly and heavily, and her mouth trembles. She is shaking, frail and weak, even though she is fair and young.

[3.] Title: Synet [The vision]
Speaker: Veslemøy and Gamlemor in conversation

Veslemøy tells her mother that she has not lost her mind, and what she saw on the heath was not a dream. She saw through a narrow rift into the other world. Gamlemor replies: "you received the doomed man's sorcery."[8]

Veslemøy tells her mother not to fear—she is not dying, but they have lost her uncle, Gamlemor's brother tonight. She saw him in the valley, glowing. Her mother replies: "God will have mercy on him."

Veslemøy tells Gamlemor that she walked with God in her thoughts as it grew dark. It was as quiet as a grave, and it seemed as if the world had passed away. There was a throbbing in her ears. Gamlemor answers: "Everything walks, hidden in darkness."

Veslemøy explains further that she was not afraid at the time, and she wondered only a little when, out of the dense darkness, came a man in a shroud that seemed to glow like moonlight. She knew him well and waited quietly. He whispered: "farewell" and drifted away in the moonlight. Gamlemor prays: "God in Heaven, take him."

[8] In other words, Gamlemor fears that the vision is a sign that Veslemøy will die.

After her uncle disappeared, Veslemøy says it was if she could smell death, and there was a shriek on the heath. She ran, frightened, senseless, and confused until she reached home and found Gamlemor. She adds, however, that she is glad for the memory. Gamlemor agrees, saying: "God make the soul to rejoice eternally."

[4.] Title: Haugtussa [Hill sprite[9]]
Speaker: Narrator

One day the people learned that Veslemøy's uncle died at the exact time Veslemøy saw him in vision. She trembled as she replied that since then she has seen all kinds of otherworldly beings. Someone answered: "God comfort you, Veslemøy. It would have been better if you had died; then you would find some peace in the earth." Veslemøy responded that she would rather see with her eyes than go through life deaf and blind, not knowing the truth. From that time on, she saw trolls and ghosts and other underworld creatures. She often muttered dark words as she wandered, and at times, frightened her own mother. The people said she had lost her senses. Now she spent most of her time with her flocks between the three hills in the north. And from that time she was called Haugtussa.

[9] The English translation of Grieg's song cycle, *Haugtussa*, is *The Mountain Maid*, but the title is not quite accurate. A "Haugtussa" is a woman who sees and has dealings with the inhabitants of the underworld or the Blue-hill. The nickname is derisive.

[III] Section title: Jol [Christmas]

[1.] Title: Ungdom [Youth]
Speaker: Narrator

It is the second day of Christmas[10] (Dec. 26), and there is a dance at Gamlemor's house. The roads are wet with snow and mud, but the scene in the house is merry and boisterous. The young men and women are shy at first, but they are soon caught up in the festive atmosphere. The boys drink a little courage and become bolder. The girls respond with smirks and smiles and laughter. They become more and more joyful, forgetting the cares of daily life. Their hearts pound and glow with love—these are times they will never forget. But if there is too much drinking and mischief, the fun will turn to fighting and struggle, and then the "evil man" will come. He will sit in the corner, laughing derisively as he watches. Suffering and murder will follow to the even greater delight of the devil. Then so many boys will suffer misfortune, and the girls will leave in shame and sorrow. Joy will turn to despair. Thus we must always make merry in the proper way and give praise to our Lord, who grants us life and grace.

[10] Though the poems in this section are set during Christmas, there is little or no element of the Christian holiday. The images are much more indicative of a celebration of the pagan holiday, "Yule," that was merged with Christmas when the Nordic countries were Christianized. Midttun writes: "Yule was, according to old beliefs, the time when divinity, mankind, and all evil spirits were near each other, could associate with one another and communicate with one another in many mysterious ways. The deceased returned, people could see the future, especially one's future spouse, and do many other things that were, at other times, impossible." [Jula var etter gammal tru den tida da gude- og manneheimen og alle vonde vette stod kvarandre nær, kunne ferdast i lag og komme i samband med kvarandre på mange slag løyndomsfulle måtar. Dei bortfarne gjekk att, ein kunne få sjå inn i framtida, særleg kven ein skulle verte gift med, og gjere mangt som ein elles ikkje makta.] See Midttun, 173.

[2.] Title: Laget [The Party]
Speaker: Narrator

This is a very long poem in several sections. Many meters, borrowed from Norwegian folkdance rhythms, are employed. The narrator describes the party and the visions Veslemøy sees as she watches the dance. Garborg uses the rhythms of the "gangar" (a duple-meter dance with a walking tempo) and the "halling" (similar to a "gangar," but wilder) in the first section of the poem.

The first section is a conversation between a young man and his dance partner and a description of their lively, flirtatious dance.

The second section describes Veslemøy sitting in a corner and watching all the young men and women as they dance, but each person has a "fylgje" in the form of an animal that follows like a shadow. Some are black, some are white, and each one is uglier than the one before. If only the others could see them and turn away from the evil. The next several verses of this section describe the dancers and their accompanying ugly animal spirits.[11]

Veslemøy's attention then turns to a gathering of trolls, sprites, and other creatures from the underworld who are dancing and making noise and music that no one else can hear. The meter shifts again to a triple pattern, and Veslemøy watches as the trolls' dance grows wilder and wilder. The next section seems to shift back and forth between the trolls and the people—both dances are rowdy and suggestive.

In the next section, Veslemøy sits staring as if bewitched and breaths heavily. Now everything is falling apart as trolls and people blend together. The

[11] This poem has roots in Norwegian folk legend. A nearly identical tale of a woman who arrived at a dance late, looked in the window and saw each dancer shadowed by his or her evil "fylgje" was collected by Edvard Kruken in Leksvik, Nord-Trøndelag, Norway. See Reimund Kvideland and Henning K. Sehmsdorf, eds., *Scandinavian Folk Belief and Legend*, (Minneapolis: University of Minnesota Press, 1988), 67-8.

light diminishes, darkness increases, and more trolls appear. A new dance begins—a "springar" (a triple-meter dance, but the third beat is much shorter than the first two). Veslemøy hears a song, but does not know who is singing.[12] Phrases from the earlier poem, "Det syng" [It Sings] reappear—"Oh you bewitching one…with me you shall dwell." The song here contains many rhyming nonsense words that have a musical sound, such as "Haukeli-hei" and "dudeli-dei." The singer also tells Veslemøy what her life will be like with him—happy, carefree, almost fairytale-like. The last words, as the song fades away, are: "Most beautiful one / oh wait for me / now I will come to you."

As the song ends, a new section begins: "Softly as with tears/ the harp song sounds / singing lightly and softly / like summer wind / rocks gently/ flows strong and free / floats away in dream and stillness / awakens meekly / surges forth with power / ignites into fire / like the roar of the sea / sweetly as in sleep / a beautiful melody arises / warm love, with a sorrowful, gentle song…"

Now the troll appears. He is a beautiful, blue mountain ogre with a gold ring around his flowing hair. He dances seductively before Veslemøy and repeats again the allurements from "Det syng." He also tells her that during the day he is the brown bear that bounds through the forests, wades in the water, plays on the bank and reigns over the land as far as the eye can see. But when midnight nears and Veslemøy hears graceful music like the softest song from a violin string, then he comes to her and sleeps in her arms. One day, he tells her,

[12] Remember that Veslemøy did not see the singer the first time she heard him in "Det syng" either—the music simply floated in on the wind.

she will sit in the Blue-hill as his bride, dressed in silk and silver, and never know sorrow. He reaches out his pale blue hand to her, and she trembles with anxiety. But just as she is about to kiss him, it suddenly appears as if he has a mouth like a rat. She prays to Jesus for salvation and peace and sinks back down onto the bench, unconscious.

[IV] Section title: I Gjætlebakken [On Gjætle hill]

[1.] Title: Vindtrolli [the wind trolls]
Speaker: Narrator

This poem describes several creatures that rule over the elements in different quarters of the earth. The first is "northern whitebeard" who rises suddenly with dark wings. The wind howls and shrieks, and the ridges and meadows become white. The second is the "northwest ice troll" who overturns ships and causes storms on the sea. The next creature is the "western merman" who plays in the sea and sings in the sun and the gentle blue, but things usually end in tears. The "eastern mountain ogre" is very sharp. He comes down from the mountain peaks with a snow hat on his closely cropped hair. Next is the "southern friendly elf" who breezes through the foliage and heather. He has flowers in his flaming hair, he plays on a flute, and he sings. When it is warm and the sun shines, it is good to have fun. Then he sleeps his best sleep in the heather and awakens without tears.

[2.] Title: D'er kje greidt [It isn't good]
Speaker: Veslemøy

Veslemøy is out with her flock on a rainy, windy day. She speaks to her poor, shivering animals of an "elf stone" and says there is a sheltered corner there where they might find some relief. The cow wants to go home—it is so unpleasant out in the field on such a day. But the stacks are empty there this time of year—it would be better to find something where they are. Under the round hill, things are not so bad. Perhaps they could go there, and the hulder might even let them in for a while. She knows, after all, how they are suffering, those like her.

Water runs down her back, her feet are soaked, and there are holes in her socks. She is freezing, and soon she will be chilled to the bone. She will hurry home to mother where it is warm. Then she can change clothes and rest for a while, and the animals can have grain and something warm to drink.

[3.] Title: Fuglar [Birds]
Speaker: Veslemøy

Veslemøy is not named specifically, but it is clear toward the end of the poem that she is the speaker. In this poem, she imitates the songs of several birds and comments on their particular temperaments. A few are mentioned in this summary.

The starling hops around like a happy child. His dark green feathers shine in the sun, and he is surely as fine as a pearl. The lark ascends higher and higher toward the clouds, and every time she chirps, the world becomes new again. Veslemøy confesses that she once took the lapwing's beautiful eggs from

the nest, but Gamlemor pled with her never to do it again. The beautiful, brown golden plover, when she flies, both warms Veslemøy's heart and saddens it.[13]

[4.] Title: Under jonsok [During midsummer day]
Speaker: Part one: Narrator, part two: Veslemøy

Part one is in three verses of unequal length. The first stanza describes the rain and dew that cool the scorched earth and cover the burned hills and the wonderful scents that come from many fragrant plants. There are thousands of fresh, lovely fragrances that flow into the air like balsam. A vapor of love and warmth wraps the earth.

The second verse describes Veslemøy with her animals. They are making their way north around marshes and ponds and through some treacherous land. On the marshy bottom, a man-eating serpent sleeps heavily, but on the hill the cattle graze, tasting the young tops of heather. Lambs dance around, then seek out their mothers. As evening falls, the smoke makes a bewitching, dim haze.[14] Veslemøy wanders in the calm evening, her thoughts scattered—she sinks down and begins to dream. She sees things come to life and things awaken. She looks at the lovely grass bordering the fields and the beautiful herd. "Haugmøy,"[15] adorned with fine silver leaf, sits on the mound and beams happily at her cows.

[13] The paradox is not explained.
[14] On midsummer evening, people light huge bonfires on the mountain.
[15] A hill maiden, understood here to be yet another name or title for the protagonist.

She stands up and begins to sing; her hair falls over her shoulder. The herd lines up and begins the walk toward the mountain. The third verse is only four lines long, and it describes the nightfall. The fires grow dark and the clouds fade. The world, dreaming, listens, and there seems to be a song in the night.

Part two is a "ku-lokk"[16] that Veslemøy sings to her herd. She sings about the long time they have been at the home pasture—now they leave for the summer farm. The greenest grazing is in the mountains, and there the nights are cool. They are also sheltered on the mountain from fury and haste. Veslemøy then sings about the giants that dwell in the mountains. She is safe and free there, and the giant seduces her—he has promised his whole mountain if she wants it, but she cannot imagine that awful troll as her husband. The hulder burns with love for that fair boy that she will never come to know, and she would gladly trade both form and sense for him. The sun rises and sets, and winter draws near. Without a friend or a bridal bed, she wanders aimlessly. The fire of longing is painful and lingering, and the fair man never comes.

In the final verse, Veslemøy returns to her cows, calling them to go with her to the green grazing on the mountain.

[16] A "ku-lokk" is a song sung by a shepherd to the flock or herd. Each ku-lokk is unique, and the animals recognize it and come when it is sung.

[V] Section title: I slåtten [In the hayfield]

[1.] First line: No ljåen han syng på den saftige voll
[Now the scythe sings on the moist meadow]
Speaker: Unnamed

Grieg completed a setting of this poem and gave it the title, "I slåtten." He did not include the song in Op. 67, but it is printed in the GGA as EG 152 f.

This poem is a description of the sights, sounds and smells of the haying season. Verse one speaks of the song the scythe makes as it cuts the hay and the rustling sound of the boys walking through the fields. The second verse describes the sweet smell of the newly cut hay. The perfume permeates both the hills and the town. It is the scent of summer. Verse three is a prayer for a successful crop, time to gather in the hay, and fast drying. Then they will not have to fear the coming autumn, and the Christmas celebration will be a happy one.

[2.] Title: Veslemøy undrast [Veslemøy wonders]
Speaker: Veslemøy

Grieg did a fairly complete song sketch for this poem. It has been reconstructed by the editors and printed in the GGA as EG 152g.

Veslemøy observes the girls and boys during the haying season, and her thoughts turn to male-female relationships. Each verse of this poem ends with the phrase (we know it is meant to be so). The girls spread the hay as the boys cut it. There is laughter and joking as they work. Veslemøy does not participate but muses that she may join in one day. She wonders if she will ever meet a boy who will think she is sweet and who will not mock "Haugtussa." She imagines

that most of these girls will marry, but she is not sure about herself. Boys may be fine, but they become disagreeable when they grow up. Even though they may behave well at times, they can be like trolls. Nevertheless, most people head for the church to marry. The girls know that they have only trouble ahead, but still, none of them wants to stay single. Girls have fun while women have only drudgery, but they still do not understand. Veslemøy thinks she might continue tending flocks for a hundred years before she changes her single status. Before she accepts the grief of marriage and the responsibility of children, she will have fun. Jokes and pranks aside, however, she cannot imagine kissing a beard.

[VI] Section title: Dømd [Condemned/Doomed]

This section contains only one poem. It is outside the main narrative of *Haugtussa*, but it is another illustration of Veslemøy's clairvoyant gift. Grieg began two sketches of part one of this poem, but did not complete either sketch. He did complete a setting of part two of this poem but did not include the song in the published song cycle. It is printed in the GGA as EG 152 h.

[1.] First line: Det kveldar um haust yvi låge land
[Evening falls over the low land in autumn]
Speaker: Part one: Narrator, Part two: a condemned dead man

Part one describes the autumn evening. Waves are breaking on the northern coast; there are cold, blue clouds in the west, and the marsh sleeps, covered in fog. Sorcery sleeps in the moist vapors of the earth—Veslemøy hurries home with the sheep. Down on a farm by the riverbank she sees a strange old man. He is wearing knee pants and a loose farmer's coat—he does not belong to this time. She is terribly frightened and freezes in her tracks. The man walks on the riverbank behind the only boundary marker, struggles to

move the marker, but it will not budge; the stones of the wall stand fast. He screams and cries until his cries become a song.

Part two is the tortured song of the man. He is Mammon's slave—he has sold his soul for gain. For that wretched piece of land, he cast away both peace and salvation. Now he can never find home or harbor, and he prays: "God help me in Jesus' name." Those who have been deceitful in life are doomed by heaven. They cannot face their friends, and they wander, broken. He acted without honor and moved the boundary marker—he broke his word and his faith, and now he will never find peace.[17]

[VII] Section title: Dei vil ta henne [They want to take her]

[1.] Title: Måneskinsmøyane [the moonlight maidens]
Speaker: Narrator

It is winter again, and the earth sleeps in its winter clothing. The moon shines, and the frozen landscape twinkles like a thousand diamonds. Veslemøy stands gazing at the scene, insensible. She suddenly sees white maidens dancing—it is a dreamlike dance, kept in time by the chime of silver bells. The maidens are made of blue air and wear dresses of moonlight embroidered with stardust. Their hair flows down over their backs like a silver-gray stream. They have never seen a warm day. They smile stiffly as they dance, and their features are cold and sleepy. Veslemøy stands there for a long time, bewitched, gazing at

[17] Folk tradition holds that if a person moves a boundary marker to dishonestly obtain more land, he is cursed eternally after death to struggle and toil without success, trying to move the marker back. Midttun, 175.

the dance. Then the maidens bow as if in greeting and disappear in a frosty vapor.

[2.] Title: Heilagbròt [Sacrilege]
Speaker: Narrator

Veslemøy walks, dejected and cold, and thinks of various horrible things. Will she soon go away and live on the island of ghosts and dead men? What do the pale moonlight maidens want with her? She walks in the cold wind but is burning inside, and she feels a painful sting. She walks among the cows and lambs in confusion, forgetting everything.

One Sunday, she goes with her mother to church, hoping that sacred words will ease her discouragement. Mist and moisture drift in from the sea, and the clock sounds, muted by thick fog. She wanders slowly among the graves in the churchyard and sees a bone, which she takes. She clutches it to her breast carefully and with respect. It will drive the evil forces away from her.

[3.] Title: Kravsmannen [The creditor]
Speaker: Narrator

It is night, and Veslemøy lies in bed listening to the strong wind. She freezes and shivers then burns, and she is never able to sleep. As she lies there weary and confused, she hears a loud knock on the outside door. She gets up and looks around, calling: "are people out in this weather?" She gets no answer. Three times she gets up, but she never sees anyone. As her anxiety rises, she hides herself under the bed covers and recites the Lord's Prayer three times.

As she lies there bathed in sweat, a ghost rises up out of the floor. He stands there staring, then hobbles over to her bed; he is dragging one leg. Veslemøy is paralyzed with fear and cold, and she feels the dead man's power over her. Her throat tightens up. He stretches out his feeble arm, reaches toward her breast and touches the bone she took from the cemetery. He mutters hoarsely: "It is mine! It is mine! You broke the sanctity of the grave and stole my leg bone." He tells her to put the bone back; otherwise he will never be able to rest in peace but will have to wander as a ghost.

He disappears, and Veslemøy slowly comes to her senses. She runs, crying, to Gamlemor and hides herself in the big bed. She must tell her everything. Now she can find peace; now she knows what to do. Soon she falls asleep.

[4.] Title: I skodda [In the mist]
Speaker: Narrator

Veslemøy stands in front of the window watching the rain. She has a mark on her breast from the dead man's grasp. Once again, her terrible soul angst rises, and she pulls on her church clothes. She wraps the bone in a linen cloth and hurries through mist and wind to the churchyard. There she digs a safe nest for the bone, but when she turns and reaches for the bone, it has disappeared. She stands there bewildered, searches and prays, but the bone and the cloth are gone. She grows wild with fear, searching and digging until her fingers bleed under the nails. Then she hears a rustle in the corner of the churchyard, and she sees the gray elf shaking with laughter. "Is this what you

want?" he laughs. "Yesterday you forgot my milk."[18] He runs away, and the wind howls. She stands alone in confused terror. From the earth she hears: "come, bring my bone." She does not know what to do, and it is growing dark. An arm reaches out from the ground, and Veslemøy screams with fear and runs away.

[5.] Title: Veslemøy sjuk [Veslemøy [is] sick]
Speaker: Narrator, Gamlemor

In this poem, Veslemøy is referred to for the first time by her given name, Gislaug.

Veslemøy has been in bed with a fever for many days and nights. Gamlemor takes care of her the best she can. She cries quietly and offers a prayer. Gamlemor begs God not to take Gislaug from her, as she is the only one left. Her son, who really was not very industrious, went to sea. Her oldest daughter went to the city and is now a prostitute. Her other daughter, Lisabet,[19] died, and it nearly broke her heart. She has no more children left, and she asks God to be merciful and let her and Gislaug stay together in peace until she, herself, returns to heaven.

Despite Gamlemor's pleas, Veslemøy lies delirious, lamenting and moaning in pain. She struggles against ghosts and illusions and mumbles about moon maidens.[20]

[18] See the poem entitled "Kvelding" (Evening), p. 20, and the accompanying footnote.
[19] Lisabet is the sister that appeared to Veslemøy in a vision. See the poem, "Fyrivarsl" (Forewarning), p. 22.
[20] These are the maidens that she saw dancing in the snow and has been worrying about since she first saw them.

[6.] Title: Snøstorm [Snowstorm]
Speaker: Narrator

There is a heavy, rumbling noise outside—thick darkness and heavy snow. Loose powers throng the earth, and the storm surges, closing all the roads and pathways. Wolves howl on the rocky slope with blood in their mouths, and a water sprite lies in wait under the ice. A pale sea spirit bends in the sea spray, mocking, shouting, and laughing coldly. Now he will get everything. He will cover the seashores with corpses.

Heaven, hills, and the gray knolls all disappear in mist. The mountains rumble and water boils up against the reef. The loose powers will destroy the earth, all creeping things retreat. Will life be extinguished and die?

Veslemøy lies trembling and cries out in pain, gazing at the gray window. She sees terrible giants tumbling out of the mist, and she shudders. They stagger around like shadows, their heads veiled by clouds. They will combine heaven and sea and everything into mire. One stands in the abyss of the sea churning it up from the bottom. Another is in the north, blowing like a bellows with icy gusts—such a gaping mouth has never before been seen. Another stands in the far northwest, pulling in heavy clouds, and a giantess does her best to blow a snowdrift.

At "Skara hollow"[21] where a hideous dance took place at Yule, twelve troll women chant in a row. They are trying to extinguish the sun. If they succeed,

[21] Skara seems to be a geographic name, but it is unclear whether there is an actual "Skare" in the Jæren district or whether it is fictional. The word is used throughout *Haugtussa* in connection with places, such as Skare-hollow, Skare-ridge, Skare-mountain, and so forth.

the giants will win, all life will be snuffed out, and everything will become ice-bound.

But the sun shines from above the clouds. Veslemøy believes she can go on. The trolls do not succeed despite all their fussing and terrible chants—but they can never seem to learn.

[7.] Title: Draken [the Dragon]
Speaker: Narrator

"Saintly" Per Aase loves wealth; he owns farms and land all over, but there is one spot he has not been able to obtain. The land that Gamlemor owns is such a nice little parcel, and he has had his eye on it for a long time. Now he can count just about everything as his own; he helped the widow [Gamlemor] many times by lending her money after her husband died. The interest has accumulated, and now, as he had hoped, she will be forced to sell the farm at auction in the spring, and he will buy the property. He sits there, smug and immoveable, as he demands the entire debt from Gamlemor, saying: "I cannot cover you any longer." Gamlemor does not know what to do, or what will become of her and Veslemøy when they are driven off their land. Suddenly she is startled, and she stops her cries. Veslemøy lies like a corpse on the bed, the color drained from her face, and she is staring at something. Gamlemor turns to the creditor and says: "you can take both the house and land; go ahead—with our lives on your conscience!"

Per's face turns gray and he asks: "what is it—what is she staring at? She sees something! Oh, I am afraid!" Gamlemor turns to Veslemøy saying: "my

poor child, be calm! We will have enough to eat after all. I will take care of things." But Veslemøy gasps: "See the dragon—see the dragon with his gaping mouth and a crest of fire from head to tail—Oh Father…Jesus…who defeated the devil…" Per grabs for his silver cane and hat and dives for the door in a frenzy.

[8.] Title: Hjelpi [Help]
Speaker: Narrator

The nights are so hard and painful; that is when the cold dead men come out of the graveyard and encircle her. They wave their arms and strike the air with their fists. Their mouths gape open showing their cracked jawbones and sparse teeth and they cry: "You stole the dead man's bone…you used the dead man's bone… you disturbed the peace of the dead…" Veslemøy flails about in choked fear, squirming and lamenting; Gamlemor can find no peace in her heart because of all these dark thoughts. She sends a message to the priest. He can defeat the evil powers with his strong, holy words.

The priest stands before the bed; he knows these evil powers well, and anger burns in his heart. He reads from the holy book prayers and powerful oaths. There is a loud noise in the house. Gamlemor cries tears of joy; she knows the evil has retreated. Veslemøy opens her blue eyes, and they shine so beautifully. Then the priest blesses her with his white hands; it does the heart good. "The Lord bless and protect you," he prays so beautifully. "May he make his face shine upon you and give you peace!" The priest turns to Gamlemor and tells her he believes everything will be fine now. Then he rides away. Veslemøy feels secure and at peace. God bless that priest! He defeated the evil powers.

[VIII] Section title: Det vårer [Spring comes]

In this section, it is clear that Veslemøy has been released, for the time being, from the dark powers that have bound and terrified her. The coming of spring signals not only the end of winter's darkness, but also an end to the darkness of the underworld that nearly destroyed Veslemøy. Just as spring is temporary, however, Veslemøy's relief is also fleeting.

The two poems in this section are both lyric poems, but they are important to the story in that they show how Veslemøy has recovered from her ordeal.

[1.] Title: Mot soleglad [At Sunset]
Speaker: Veslemøy

This poem is a lyric that praises nature and the sea. Veslemøy sings of a fairyland off in the horizon. She has often seen it wrapped in ocean mist—a lovely, hallowed, unattainable home.

The majestic mountain peaks sleep and dream, but at sunset they ignite. When the day sinks like fire and blood in the blue moor, it flames up and glows in fairytale splendor. Then the flame dies like an extinguished ember, and the land lies in a peaceful evening blue. Veslemøy often longs for that fairyland which reveals itself when the sun goes down.

[2.] Title: Vårdag [Spring day]
Speaker: Veslemøy

Veslemøy sings: "Oh, what a perfect, clear sky! I am so blessed, now it is spring!" She notices the beautiful mountains, the clean air, and the sunshine that bathes the earth. She hears birdsong and watches the birds playing in the trees and the farmyard. The river runs quietly and envelops her like a flood of warmth. There is also the motion of waves from the sea. The leaves of grain are

sprouting, and the buds are swelling; such a sweet savor is awakening. She is blessed to be so young.

[IX] Section title: Sùmar i fjellet [Summer on the mountain]

[1.] Title: På fjellveg [on the mountain path]
Speaker: Veslemøy

This poem indicates that, although the priest has supposedly defeated the evil forces that overpowered Veslemøy, her struggle against darkness is not over. There are no references to specific otherworldly creatures in this poem, but her apprehension is palpable.

Veslemøy feels choked with fear and confined as she walks on the mountain. Her chest is tight, and she can hardly breathe. It seems as if the dark powers are trying to take her again, it is as if the mountain winds want to engulf her. There is neither space nor air, but there are muffled echoes coming up from the canyons and crevices. She looks around in alarm; it is so dark and desolate and still. She feels as if she is buried.

[2.] Title: Den snilde guten [The nice boy]
Speaker: Narrator

This poem describes Veslemøy's first encounter with the young man, Jon. The meter of the poem, six-line iambic pentameter, appears here for the first time in the poem cycle.[22] Only five of the *Haugtussa* poems employ this meter, and each of them is about the relationship between Veslemøy and Jon. Grieg began a sketch using this poem, but he did not complete the song.

[22] Iambic pentameter is not a traditional Norwegian folk verse form. In *Norsk VersLære* [Norwegian Verse Theory], Hallvard Lie writes: "Iambic pentameter was, for all practical purposes, unknown in Nordic poetry before the middle of the 1700s." [Den jambiske 5-takter var praktisk talt ukjent i Nordisk diktning før midten av 1700-tallet.] (Oslo: Universitetsforlag, 1967), 639.

Jon is the oldest son of Aamund, who lives up in Skare quarry. He has been shepherding until now, but he is grown and will soon leave. He has a round face, thick, light-colored hair, a faint bit of hair on his upper lip and white teeth. He is high-spirited, and he sings and whistles as he hops effortlessly over stones and logs. He will stay for the first week to show Veslemøy the paths and boundaries so that she can become familiar with this wild, uninhabited country. She must also get to know the animals and let them become familiar with her.

Jon is somewhere between boyhood and manhood, and he is smart and confident. He tells her all about each of the animals, but especially "Dolly," the bell cow. Veslemøy feels so free and happy as she becomes acquainted and chats comfortably with him. He is not like those awful boys in town that have a kind of cold sneer. He addresses her plainly and politely, calling her by her name. He obviously does not know about the "Haugtussa" nickname.

He shows her every hill and valley and tells her stories about the land. She asks, half in jest, if there are trolls here. "Oh sure," he answers, with no hint of sarcasm in his voice. He takes a book from his coat pocket and tells her that more than one man has seen trolls—it is written in the book.[23] Veslemøy can hardly contain her happiness. She knows today that a young man can, indeed, be a friend. Jon reads from the book about water sprites and trolls and says: "these cannot just be poems." The two laugh and smile, they wander on the mountain and share their lunch. Jon sits and sits and completely forgets to leave.

[23] The book referred to is, most likely, *Norske Sagn* [Norwegian Legends] by Andreas Faye, first published in 1833. The book deals primarily with the "underworld," and most of the creatures from *Haugtussa* are mentioned there. See Midttun, 178.

Veslemøy tells him she has the gift of second sight and that, if he will keep her confidence, she will tell him about it. He extends his hand with respect and listens as if bewitched while she tells him everything.

Finally evening comes, and they must get to their duties. Jon says goodbye to the animals for the last time and caresses the sweet "Dolly." Then he must leave, and Veslemøy stands there alone, but she loves Dolly from that moment forward.

[3.] Title: På Gjætleberg-nut [On Gjætle Mountain Peak]
Speaker: Veslemøy

This lyric poem is a vivid description, through Veslemøy's eyes, of the wild and rocky mountain where she is to stay with the animals. In this poem, as in "På fjellveg," [On the mountain path] we see again how fearful Veslemøy is of the dark powers of the trolls and otherworldly creatures that inhabit the land.

Veslemøy describes the terrain as the wildest jumble of rocks and stones. She describes boulders, piles of stone and rocky slopes. Thankfully, she can turn and see the ocean. She asks a blessing on the sea and all the sailors and vessels on the water. Returning then to thoughts of the mountain, she muses that it looks as if a mob of plundering trolls had flung rocks and stones in every direction. They must have fought with all their might against various gods and strong youths, falling with crashing sounds and breaking the mountain into pieces.

Unearthly creatures also dominate the water. Though it may appear calm, there is a gaping chasm under the surface of the dark water, and it is much deeper than it looks—Veslemøy describes it as having a "false bottom." When

the rain falls quietly during the dark night, the water sprite drifts along on the water's surface between the desolate mountains. He will howl terribly when someone is about to drown.

In the last verse of the poem, Veslemøy exclaims: "Oh, what a frightening, rocky slope of gray stones! It wants to bind me with the trolls' powers. But thankfully, when I turn right around, I can find the ocean."

[4.] Title: «Dokka» ["Dolly"]
Speaker: Veslemøy

This is one of the five poems in *Haugtussa* that employ iambic pentameter. The structure of this poem is, however, slightly different from the other four poems in that it contains eight lines in a single stanza. The other poems with the meter have six-line stanza. The short lyric reveals the tender feelings Veslemøy is beginning to have for Jon.

Veslemøy admits that she is occupied with thoughts of Jon. She speaks to "Dolly," the bell cow, who comes and snuggles up to her when tears come—she [Dolly] has such a good, kind temperament. Dolly is the only one who follows her on the mountainside, so at least she is not completely alone. Then she asks Dolly "tell me, do you think there is hope… can you believe I am thinking about Jon?"

[5.] Title: Veslemøy lengtar [Veslemøy [is] longing]
Speaker: Veslemøy

This poem is a tender expression from Veslemøy, and it conveys the love she and her mother have for one another. Grieg composed a song using this text. He did not include it in Op. 67, but the song is complete, and it is printed in the GGA as 152j.

Veslemøy is homesick and thinking about her mother. She can imagine what Gamlemor is doing and what she is thinking about. First, Veslemøy sees her working in her kitchen, and she wishes she could be the cat who gets to snuggle up to her mother like a child. Next she imagines her mother preparing food for the hay mowers. She wishes she could be in the place of Breitle-Brit, the girl who spreads the hay out to dry and who gets to chatter with Veslemøy's mother during the rest breaks. Then she pictures her mother out in the farmyard and wants to be the sparrow that hops about happily at her feet. She even imagines that it would be nice if she could be the cool sea breeze that blows around her mother. Gamlemor is old and has arthritis that is made worse when the cold wind blows through the house, but if Veslemøy were that old door, she would stay tightly closed and shelter her well.

Veslemøy knows what her mother thinks about as she bends works at the hearth. Though exhausted, Gamlemor sometimes forgets her troubles as she stares up at the mountain and wonders how Veslemøy is.

Veslemøy then speaks to her mother as if she can hear her. She says: "Oh if you knew how I am longing here, mother!" She had grown to love the brown heath at home, and she cries herself to sleep every night. Everything is so new and unfamiliar and hard. It is as if there are cold eyes staring at her. There is no one that she can believe in up there, and there is no one like her mother. Time seems to stand still, and she counts every hour, every minute. She wishes she could leap with one giant stride and sit for just a short time with her mother.

[6.] Title: Blåbær-lid [Blueberry slope]
Speaker: Veslemøy

This poem is the first one from this section ("Summer on the Mountain") in which Veslemøy is alone but still happy. Except for the week that Jon spent with her (see "Den snilde guten"), she has been frightened, unhappy, and homesick. Certainly her growing affection for Jon is part of the reason that she now begins to find beauty on the wild, rock-strewn mountain. Grieg set this poem and included all but the second stanza in the song. It is the third song of the cycle, Op. 67.

Veslemøy comes upon a large patch of blueberries and exclaims that she has never seen such beautiful berries. There is something good to be found on the mountain after all. She will rest here and eat until she is full. She could, in fact, stay for days. It is almost like being in the king's palace, and these berries are as good as the finest wine—so sweet and delicious.

In the next several verses, Veslemøy imagines how she will react if different animals come upon the blueberries. If the big bear comes, she will simply move aside and let him eat all he wants; she would not dare say a word. If the red fox came, though, she would beat him dead, and she would not care even if he were the Pope's own brother. He steals both goats and lambs, yet he acts as if he is so refined and well mannered, and he has no shame. If the ugly, greedy wolf came, she would get a club from a birch tree and give him a good wallop on the snout. He has killed her mother's sheep and lambs so many times. But if that nice boy from Skare quarry came, he would get one on the snout too—but in an entirely different way. Now Veslemøy pulls herself out of her reverie, exclaiming: "Oh nonsense, what am I thinking?!" She must get back to work and look after her animals.

[7.] Title: Møte [Meeting]
English song title: "The Tryst"
Speaker: Narrator

This poem is one of the most important in the verse novel. It is, in fact the climax of the entire narrative. In "Møte," Veslemøy and Jon realize their feelings for one another and kiss for the first time. The speaker is the narrator, but he/she is privy to Veslemøy's thoughts, and the narration is, therefore, frequently from Veslemøy's perspective. The poem is in six-line iambic pentameter—the meter Garborg uses exclusively for narrating the relationship between Veslemøy and Jon. Grieg's setting of this poem is number four of Op. 67. He set only the first, second and last verses, however, so a lot of details are missing from the song.

Veslemøy sits waiting for Jon on a Sunday. Her thoughts are sweet, like an awakening, gentle dream, and her heart beats heavily. From over the mountain peak, Jon appears like a vision. Veslemøy feels dazed and confused—she wants to hide, but she cannot; she is bewitched. The two take each other by the hand and stand there, not knowing what to do or say. Veslemøy finally says: "you sweet thing…you are so tall!"

They are both a little embarrassed. They laugh and make small talk, but they feel awkward. Still, despite all this, it is wonderful being together. Veslemøy notices that when she is with Jon, she is not troubled by her "gift" of second sight. She can, in fact, hardly remember all her terrible visions. She says, partly to Jon, partly as a plea: "Let the trolls go on their way. Today I would rather listen to you." Jon tells her about Skare quarry, where he grew up. They talk about the animals, walk along the shore, and catch fish. They cook and eat the fish and the food that Jon brought with him. It is wonderful to be together—if only there was not this awkwardness. Neither is as comfortable as last time they were together. If it were not for that, this would be so nice.

Suddenly there is the sound of distant thunder rumbling in the mountains. It will start to rain soon, and they must find shelter. They find a protected cave and crawl into the tiny space.

As evening approaches, each feels more and more drawn to the other. Suddenly Jon embraces Veslemøy, and their trembling lips come together. Everything else fades away, and there in the warm evening, Veslemøy, in passionate bliss, falls asleep in his arms.

[8.] Title: Killingdans [Kidlings' dance]
Speaker: unidentified

Grieg set the poem, Killingdans, and it appears in Op. 67 as the sixth song of the cycle. Though the speaker is unidentified, it is reasonable to assume that Veslemøy is singing about her animals—as if she were one of them—while she watches them play.

This amusing poem expresses springtime exuberance. It uses many nonsense, rhyming words, but the imagery is unambiguous. The words evoke the picture of young goats hopping playfully, chasing each other, and basking in the sun. The mood is joyful and high-spirited, and the enthusiasm is contagious.

[9.] Title: Elsk [Love]
Speaker: Veslemøy

Grieg also set this poem, and it, together with "Møte" forms the climax of the song cycle. It is the fifth song in Op. 67. This poem is in "nystev" meter.[24] The literal translation of "nystev" is "new verse." There is also a form known as "gamlestev" [old verse]. The two forms probably existed simultaneously, but "gamlestev" eventually gave way to "nystev." The verse form is characterized by four-line stanzas with rhyming couplets—the first two lines usually have

[24] "Elsk is one of five poems written in "nystev" meter; the others are "I Omskraai," "Den som fekk gløyme," Vinter-Storm," and "Uro." Each of these poems addresses the subject of love in some way, although most are tragic.

feminine endings while the last two have masculine endings. It is interesting that Garborg chose "nystev" meter for this poem rather than six-line iambic pentameter, the meter used most often in poems about Veslemøy and Jon. This particular verse form, "nystev," frequently set erotic poems, however, and while this poem is not necessarily erotic, Veslemøy's love for Jon, as expressed here, is passionate and wild. In this poem, we see clearly how deep Veslemøy's feelings are for Jon.

Veslemøy begins: "That reckless boy has bewitched my soul; I am captive like a bird in a snare…." She wishes that he would bind her with cords of fire and draw her to him so that the rest of the world would just fade away. If she knew her troll spells, she would sing a chant that would make her grow inside him so she could be with him always. She then speaks to Jon as if he were present saying: "You who abide in my heart, you have gotten power over all my memories; every little thought that comes forth whispers only of you." She thinks of him all the day long, and as twilight falls, she wonders if he is thinking of her. She imagines she sees him, first in the wind, then the rain. She wishes time would pass more quickly, but she will sing and be happy because on Sunday, he is coming back again.

[10.] Title: Skog-glad [Forest joy]
Speaker: Veslemøy

Grieg began a sketch using this poem, but he completed only four bars.

Veslemøy addresses a hare in this poem. He is elegant in his silky, brown summer coat, but he is much too skittish, bounding from place to place, and then diving into his hole. She suggests that they enjoy the summer day together, playing for a while, and then being lazy. He is too frail to be her beau, but she

will be happy if they can always be friends.

[11.] Title: Eit spørsmål [A question]
Speaker: Narrator

Here is a comical conversation between an old man and his wife about whether or not there are really trolls.

The old man contends that only a fool would believe all the talk about trolls. If there really were such a mischievous bunch with as much power as people say, the world would not stand a chance. The trolls would have gotten power over the whole earth with all their spells and witchcraft. His wife responds with laughter and says, tongue in cheek, that men are so smart, but they are always getting into trouble. She contends that the trolls are too busy with their own work to be of any concern to people, no matter how many of them there are. The trolls simply do not pay any attention to people, but it is foolish to think they are not there.

[12.] Title: Ku-lokk [Cow call]
Speaker: Veslemøy

Grieg set this song, but he did not include it in the published cycle. It is printed in the GGA as EG 152L. A Ku-lokk is a song sung by a shepherd or shepherdess to call in the animals. In this particular ku-lokk, Veslemøy seems to be addressing or referring only to Dolly, the bell cow. Each person had his or her own unique song, and the animals would recognize the song and come when their caretaker sang it. In this Ku-lokk, Veslemøy addresses a single cow, and we may assume that she sings to "Dolly," the bell cow.

Veslemøy's song is a narration of the day—she sings about where they will go and where they will rest. She will chase away the snakes and insects that bite, and they will be content on the mountain. When they return in the fall to

the village, the regal animal will impress the people.

[13.] Title: Vond dag [Hurtful day]
Speaker: Narrator

This poem is another one of the most important in the verse-novel, and it is closely connected to the climactic poem, "Møte." "Vond dag" also employs iambic pentameter. Grieg set this poem, and it is song number seven of Op. 67; he emphasizes the interrelationship between this poem and "Møte" by using the same rhythmic figures in both songs.

In this poem, as in "Møte," Veslemøy sits waiting on the mountain for Jon on a Sunday. She counts the days and hours, but on this second Sunday, Jon does not come as agreed. He had promised faithfully that they would meet even if it were raining stones. As the day comes and goes with rain and wind, Veslemøy sits alone, crying under a bush. She knows that she can never forsake Jon and that she will not be able to recover if she loses him. Her heart is heavy, and she cannot restrain her tears.

There is now a temporal jump from the summer day that Veslemøy sits waiting for Jon to an autumn evening when she returns home from her summer on the mountain. This day has also been rainy, and she has had to trudge through near flood conditions to get home. She is weary and anxious and only wants to crawl into bed, but just at that moment "the old man" (not identified by name) comes home from the church, and he says he has seen Jon there with "that haughty rich girl." Now Veslemøy must hear more than she wants to about Jon—he apparently broke his promise to her with little thought and has been flirting with all the stylish girls. Lately he has been courting the large, self-important, rich girl from the township of Aas, who is the most marriageable

young woman in the district. She has pursued him in front of everyone, and now it seems she has won him—none of the other girls are even paying attention to Jon now.

The last stanza uses vivid imagery to depict Veslemøy's suffering: "Like a bird wounded under her warm wing / Blood drips like the hot tear,/ She drags herself, sick and trembling, into bed / and writhes through the long night in painful weeping. / It tears in the heart and it burns on the cheek. / Now she must die; she has lost her boy."

[14.] Title: Ved Gjætle-bekken [At Gjætle Brook]
English song title: "At the Brook"
Speaker: Part one: Veslemøy; Part two: Narrator; Part three: a Hulder

Grieg set part one of this poem, and it is the eighth and last song of Op. 67. It is also the latest poem in Garborg's cycle that Grieg sketched; he, apparently, did not plan to include any settings of later poems.

This poem, in three parts, is the concluding poem of the section, "Sùmar i fjellet" [Summer on the mountain]. The first part is a song by Veslemøy, addressed to a brook where she comes to rest. In the first three stanzas, Veslemøy sings of the rippling, peaceful brook that wanders gently through the trees, moss, and flowers. She concludes the verses with: "Oh, here I will rest; Oh here I will dream; O here I will remember." The melancholy mood grows heavier in the third stanza, and then in the fourth stanza, Veslemøy asks the brook: "Do you believe you have ever seen anyone as lonely as I?" She concludes the stanza with: "Oh, here I will forget." Finally, Veslemøy implores: "Oh do not sing about what I am thinking. Oh, let me sleep."

The next part of the poem is a direct quote from an earlier section of *Haugtussa*. It first appeared in the long poem "Laget," and it seemed out of place there. Here, it seems much more appropriate for the situation, and with hindsight, we understand that, in its first appearance, this stanza was a foreshadowing of sorrowful things to come.

"Softly as with tears/ the harp song sounds / singing lightly and softly / like summer wind / rocks gently / flows strong and free / floats away in dream and stillness / awakens meekly / surges forth with power / ignites into fire / like the roar of the sea / sweetly as in sleep / a beautiful melody arises / warm love, with a sorrowful, gentle song…."

The last part of the poem is sung to Veslemøy by a hulder. The first stanza is a description of the woman, who has dark, flowing hair, full breasts, and is adorned with silver. The stanzas that follow are in six-line iambic pentameter, and there is a clear interrelationship between these stanzas and the other poems of the same meter. The hulder begins, "Do not cry because your love has forsaken you; and do not continue with these painful thoughts." The second line reminds the reader immediately of the poem, "Møte." In that poem, Veslemøy entertains sweet thoughts, but in this poem, she experiences painful thoughts. The hulder tells Veslemøy that Jon remembers her, even now, and deeply regrets his weakness.

In the third stanza, the hulder tells Veslemøy that there is someone who understands her pain and longing—a fair one who cries for her and whose music Veslemøy hears. It is the hulder's brother, the mountain ogre who has tried to entice Veslemøy from the beginning. He and the other unseen beings will

lighten Veslemøy's spirits, and she will behold things that no one else has. The hulder then fades away, and Veslemøy begins to come out of her dreamlike state. She is spellbound, having forgotten what she was thinking of before.

[X] Section title: På Skare-kula [At Skare hollow]

Garborg alludes in this section to some of the political issues that angered him, including the union with Sweden. He felt betrayed by certain men whom he once considered political allies but who had changed their positions. Critics have, from the time *Haugtussa* was first published, viewed this section, "På Skare-kula," as a societal satire.[25] It is the darkest, most frightening section of the entire cycle, and the setting is a meeting of the devil and his followers for a kind of "witches' sabbath." We may assume that Veslemøy is a witness to all of the goings on in Skare hollow although she is not mentioned until near the end of the section.

[1.] Title: Det vaknar [Awakening]
Speaker: Narrator

The meter and rhyme scheme in this poem are used several times throughout the section. The meter is the same as that of a well-known Norse comic ballad, "Ramnarbrudlaupet i Kråkelund" [The Raven's Wedding in Kråkelund], that dates back to at least the seventeenth century and is found in many variants.

The poem is divided into two sections, the first of which is a description of a bleak winter night. All dwellers of the underworld will gather in a hall that has been decorated and prepared for the occasion.

In the second part of the poem the herald's trumpet sounds as the devil enters. All types of ghosts, trolls and other evil creatures follow.

[25] See Midttun, 181-2.

[2.] Title: Dei hyller sin herre [They hail their master]
Speaker: All the evil forces sing together

This poem is a dark parody of the "Kongesang" [song for the King], titled: "Gud sign vår konge god" [God bless our good king]. Norwegians sing this song to the same melody as for "God Save the King" or "My Country, 'Tis of Thee." The poem is in the same meter as the "Kongesang," and it is, as the title makes clear, a song of praise to the lord of the underworld.

[3.] Title: Prøve [Test]
Speaker: Narrator

The same meter is used here as in "Awakening." Here, the new recruits come before the devil and petition to join the flock. Garborg borrows from the Christian idea of a "Book of Life."

The devil sits writing with blood in his book, which is a record of the living and the dead. The last to come in are the petitioners who wish to join the flock. They line up as if at confirmation, and the devil asks them, one by one, if they wish to join the flock. Each answers "yes," but they must pass a test before they are admitted.

[4.] Title: Svarte-katekisma [Black Catechism]
Speaker: The devil and his prospective subjects

As one would expect in a catechism, the student is questioned by the devil about the requirements of discipleship.

Some of the questions and answers of the black catechism are:

The first requirement is?
Appear like everyone else in all your conduct.

The second if you can?
Curse in your heart God and man.

Do you know my third profession?
Go to church each Sunday.

What do you believe?
I believe that evil will always win in the end.

What do you pray for?
That never, ever will evil become good.

At the end of each catechism, the devil lifts his claw and swears an oath, accepting the petitioner into the flock. The last two stanzas again employ the "Awakening" meter. The catechism is finished and the new candidates are accepted. The last two stanzas read: "The prospective troll bows the knee / A shout of joy is raised / As strong as a windstorm through the old trees. / Up from the whole congregation comes the cry / He has the faith! He is like us! / Into the flock! // The devil lifts his four-fingered claw / Swears by the great nameless one[26] / From this night you receive of my power / Here you have sworn it! / Now I take you for all your life / Into the flock!"

[5.] Title: Stjernefall [Star fall]
Speaker: Narrator and various evil creatures.

The fictional figures in this poem are, according to Olav Midttun, meant to represent political ideologies, movements and opinions that Garborg opposed. Some critics believed that the "Skare-kula" section of *Haugtussa*, and this poem in particular, went too far away from the storyline. Garborg did, in fact, remove certain verses from this poem in some later editions.[27] Current editions reflect those deletions. The first stanza and the last three stanzas of this poem also use the "Awakening" meter.

[26] The devil swears by God, but according to old belief, the devil could not speak the name of God out loud. Midttun, 183.
[27] Ibid., 183-4.

Once the newcomers are finished with their catechism, there is a long procession of old followers who come to give a report of their evil deeds. All manner of creatures, trolls, and wicked people file by in a long procession. They are individually identified by sub-titles such as "old Gypsy woman," "naked troll," "troll with a hatchet," and "preachers" to name a few. Each gives his or her report to the lord of the underworld. At the end of this very long report, the delighted devil praises his servants for their excellent work.

[6.] Title: Ein søkjar [An applicant]
Speaker: Narrator and a down-trodden king

The applicant may refer to King Oskar II of Sweden. His actions in the union conflict between Norway and Sweden were, apparently, suspicious.[28] The reference to Oskar, however, is not certain or explicit.

A king comes before the devil. He wears a gold crown, but he has a cloth wrapped around his forehead, and his robe is badly soiled. He confesses that he has betrayed those whom he was sworn to protect, and that now he wears the mark of a traitor on his forehead. He asks the devil to remove the mark so he can again lift his head without shame. The devil writes the king's name in his book, kisses him, and says that he is now entered in the book along with Judas. The devil cannot, however, do anything to remove the traitor's mark—it will remain even in the flames of hell.

[28] Ibid., 185.

[7.] Title: Høg gjest [Honored guest]
Speaker: Narrator, death, and the devil

The "Awakening" meter appears once again in this poem—employed in the stanzas in which the speaker is the narrator or the devil. The stanzas in which death is the speaker do not follow the same meter or rhyme scheme, but are in an ancient verse form called fornyrðislag. In this verse form, each line has large spaces that divide the text into half lines, and the half line is the basic metric unit. Fornyrðislag is the verse form employed in the Old Norse Poetic Edda.

Death is depicted as a skeleton in a long, black cloak with a sickle at his side. He coughs and sputters when he speaks. Death bows to the devil, says he is glad to be there, and asks for a seat, which the devil gladly offers. Death is tired of working; he wants to take a break and dance the dance of death. The devil indulges him and joins in the dance.

[8.] Title: Trolldans [Troll dance]
Speaker: Narrator, an old troll woman, Veslemøy's hopeful troll suitor, Veslemøy

Here is the first poem in this section in which Veslemøy is mentioned. It is rather long and convoluted, and it is divided into three sections.

The first segment begins with a description of the noise and the awful racket of the troll dance. It is heard throughout the mountain—there are crashes and shrieks as well as the screechy, raspy sound of an old troll woman's song. The next several stanzas comprise a song about a woman who, unhappy in her marriage, became both vulgar and violent. She killed her husband's children and fed them to him. Still unhappy, she finally locked her husband in the cellar and set it on fire. As he burned, she sang an invitation to any trolls who might be interested in her—she was now free.

The next section is Veslemøy's reaction to what she has seen and heard. "She has never heard such an ugly song, but the trolls all laugh and dance."[29]

The last section is a dialog between Veslemøy and the blue mountain ogre who has been trying to seduce her. The first stanza is almost an exact repeat of the stanza in the poem "Laget" [The Party] where the mountain ogre appears to Veslemøy for the first time at a Christmas party. Here, it is as if the troll picks up where he left off at the party.

The troll sings detailed descriptions of their splendid life together. She will sit and sing and spin on a silver spinning wheel, and troll maidens will tend to her every want and need.

Veslemøy breaks in and exclaims that the Blue-hill with its glimmering halls holds no allure for her. She wishes to see her fair one, Jon. She sings to Jon in the same meter and rhyme scheme as the troll sang to her: "Oh you, my love / in you I will trust / with you I will always dwell." The troll tells Veslemøy that he can show Jon to her—she must simply look over her shoulder. There she will see Jon in his loft with his new girl. They are happy together, Jon has forgotten her, and now he ridicules "Haugtussa."

Veslemøy stands like a stone in the cold dawn, and her heart turns icy. She remembers everything now, and her world fades away. She turns to the troll and says he can have her. The mountain ogre leaps for joy, praising his good luck. He tells Veslemøy: "But now you must forget and be glad! / Follow me, and I shall show you / my great kingdom." He says he will also introduce her to

[29] Midttun explains that what Veslemøy has just witnessed is probably a warning to her of what could happen if she stays with the trolls in the Blue-hill. See Ibid., 185.

wise old Gumle.[30]

[9.] Title: Bergtroll [Mountain troll]
Speaker: Narrator, Veslemøy, the mountain ogre, various troll slaves

Veslemøy and the mountain ogre enter a dark, unpleasant room with low ceilings, frost, and cold gusts that seem to be blowing up from the cellar. In the room are all manner of unkempt, slovenly, ill-mannered trolls. They move about sluggishly, grunt and growl.

Veslemøy exclaims: "What a malicious lie you told, Hill-Man! I think your followers are disgusting!" The mountain ogre replies that these are not his followers but, rather, his slaves. She asks if he has such power that he can enslave others, and he answers that dark ignorance is powerless—he will show Veslemøy that these trolls are ignorant and, therefore, deserve to be enslaved. The ogre tests them with some simple questions such as "why does the farmer plant seeds in the spring?" but none of the trolls are able to answer this or any other question posed to them. One giantess, unable to answer a question, glares maliciously at Veslemøy, grimaces, and bares her teeth.

The ogre, having proved his point to his own satisfaction says to Veslemøy: "Such is the legion of slaves. The giants do not comprehend the questions, and they cannot answer." He says that it is better to descend into the depths and hear the raging songs and angry words from old Gumle.

[30] Used here as a personal pronoun, it means, literally, toothless.

[10.] Title: Gnavlehol [cave of muttering]
Speaker: Narrator, the mountain ogre

Deep inside the mountain is an old hall. Its green copper walls and dome glimmer with water drops. There is the sound of dripping and trickling in the dark corners and the throttled sound of a man-eating serpent that is coiled up asleep. Gumle sits in the darkest, most-hidden corner, and it appears as if he has been there a long time. He looks like a dried tree root with his twisted and gnarled limbs, and there are roots and moss growing on his head.

The mountain ogre calls to Gumle in song asking him to awaken and sing the Gumle-saga—it must not be forgotten. Gumle rouses slowly, grinds into motion, and begins the saga.

[11.] Title: Gumlemål [Gumle's saga]
Speaker: Gumle

This poem is patterned after the ancient Norse sagas such as Eirik's saga, Håkon's saga, and others.[31] There are similarities between the narrative of this poem and that of the Norse "Voluspá" [creation myth] from the Poetic Edda.

Gumle sings a tale of an ancient time when giants ruled the earthly realm. There were neither moon nor stars; the glaciers were lighted by a gleam from the north, and the valleys slept in quiet.

Then mountains began to crack and break apart, fires broke out, storms arose and thunder rumbled. The giants enjoyed the chaos, and they idled away their days with little care. They were never troubled by sun or pleasant fragrances or the smoke of hearth fires. Day slept the sleep of death. White frost

[31] See Midttun, 186.

covered the giants' domain, and all was calm. Time stood still and all was quiet.

Then, the age of giants was destroyed. Elves and Norse gods appeared, the sun awakened, and day was created. The giants' reign was over—all sank into the underworld. The terrible winter melted with the coming of spring. Water flowed, vegetation grew, and men and women appeared. The sun sank and rose, and now day ruled the earthly realm. This brought strife and unrest. Now everything spiritual grew up while everything of trolls was thrust down.

The magnificent giant hid himself in a mountain crevice and cursed the day. He took advantage of the night to do his work. He stifled the spring with winter gusts and unleashed snowdrifts and terrible storms. Fog, mist, and darkness hid the sun. He thrust the young, green branches down deep into the rocky soil. He tore up roots and brought storms upon the sea.

But the sun burst forth and dispersed the fog. Ice and snow melted, replaced by green grass. Life danced again over all the land. One by one the old clan was destroyed, deathly afraid of the lithe hammer and the white cross. Some of the giants stay in the mountains and curse the day. Others mingle and breed with men or produce offspring with elves. The mountain troll is the clan's chieftain, but there are few left of the old lineage, and they continue to diminish.

Gumle now pleads: "Hear me, young ones / that you learn hate! / The magnificent giant / must have help." He urges them to make alliances with tramps and vagrants, those that practice sorcery, and any others who will help in the cause. "Up!" he cries, "with youthfulness in your blood. Up reckless ones, for the glory of the giant!" The saga ends as Gumle declares that no giant should

rest until the sun is torn down and the end of the world finally brings peace back to the realm of giants.

In the darkness, there are snorts, gasping, and strange groaning sounds. There is also scratching, hissing, and clawing. Someone exclaims: "Aha! I smell the blood of a Christian here!" Veslemøy, bewildered and helpless, makes the sign of the cross. Suddenly she hears the sound of the sea and waterfalls. Day breaks, and she finds herself standing alone under Skare ridge.

[XI] Section title: Den store strid [The great struggle]

[1.] Title: Haust [Autumn]
Speaker: Veslemøy

This lyric poem is in the spirit of a lamentation. Veslemøy is alone and still grieving deeply over Jon's betrayal. In her sorrowful state, she is particularly aware of the signs of autumn—harbingers of ending and death.

Veslemøy begins: "Now the ocean rolls heavily toward the land / with froth and cresting waves / and breaks with a crash on the desolate strand, / where only the wind-troll dwells. / And the storm shrieks with wild terror / over the deep where he pursues / with snow and storm over the reefs / in these dark, autumn days."

She hears confusing, sorrowful, sometimes scornful songs, and cries that seem to warn. They are frightening. The earth shudders in the roar of the sea, and this desolate region freezes. The last wild geese have flown south and all living things retreat into their winter lairs. Leaves fall from their branches, and the flowers that once bloomed wither and die.

Something also dies within her—warm hope is extinguished with salty tears and struggle. She cries: "It dies away, it dies out, / my life and all my dreams, / when love is turned to grief and sorrow / and my boy has forgotten me. // Here it is gloomy, here it is cold, / and I am burdened always; / my defeated dreams took everything from me, / and my heart burns and bleeds. / And the ocean rolls forcefully toward the land, / and the rain drives against the window panes; /there is singing and sighing on the desolate strand / that now everything is over."

[2.] Title: Rådlaus [Bewildered]
Speaker: Veslemøy

Veslemøy's lament continues, now addressed to Jon, though he is not present.

Veslemøy tells Jon she will never be able to endure without him—everything seems to draw her to him, and she is always thinking of him no matter where she is. She will never be happy again. Veslemøy continues: "Oh my sweet boy, / oh my splendid boy, / for you I would have given my all. / Had you been good to me, / I would have given my blood, / Had I been your wife, / I would have given my life / with you I was free from the tiniest care / —Oh you in whom I believed with all my heart." She does not know where to go or what to do. Everything has turned to distress and she wants to die. Jon was all she had, and she will never feel gladness again.

[3.] Title: Den som fekk gløyme [The one who could forget]
Speaker: Veslemøy

Veslemøy talks of how much easier her life would be if she could only forget Jon. As it is, every little thing reminds her of him. She muses: "I would not have to hide my sorrow, / if only I could forget; / I would not wander, sick, / If I could forget that one thing."

[4.] Title: Kor hev det seg? [How can it be?]
Speaker: Veslemøy

In this poem, Veslemøy looks with perplexity on her present circumstances and the drastic change from the way things once were.

"What has become of Veslemøy now? / I do not know myself. I was not so before. / I felt safe and played and ran / and did not notice how long the day was." Veslemøy is now dejected when once she was joyful. Everything seems foreign to her now—her home, the animals, even her own mother. She sits and stares out of the window, despondent. This home, where she was once so happy, is not the same—she can never be happy here again because her soul is in another place.

[5.] Title: Vinterstorm [Winter storm]
Speaker: Veslemøy

Veslemøy welcomes the distraction of a violent storm. It might, at least, take her mind off her sorrows for a while. She says: "Oh let it roar, let it thunder, / let the house shake and the gnomes tremble! / Let everything break that can

break! / It deadens the thoughts a little." If everything crumbled around her, then the world would end, and there would be peace.

[6.] Title: I kyrkja [In church]
Speaker: Veslemøy

This poem is also addressed to Jon although she is not speaking to him—only the hope of him.

Veslemøy sits in church, but she feels out of place, even like a parasite, because she has forgotten the word of God. She would, in fact pile up sin after sin just to be able to get a glimpse of Jon. When she does see him, her blood burns in her breast, and all her hopes are awakened again. But he is gone and everything is destroyed. She is dejected and distraught, and her thoughts wander aimlessly. When she sees the woman who stole Jon from her, she does not even know her own thoughts. Suddenly, Veslemøy realizes, to her surprise, that the service is over, and people are leaving church. Her last thought is: "Oh, deliver us from evil!"

[7.] Title: Ein bêle [A suitor]
Speaker: Narrator, a billy goat, Veslemøy

A mountain billy goat crawls out from under a stone and approaches Veslemøy. He says he has been romping on the mountain for nine hundred years, and he has never seen such a pretty woman, but she is just a shepherdess, not a very becoming vocation. He also comments on her age—she is already eighteen and still unmarried. She had better do something about this soon. The goat knows that the mountain ogre wants her for his wife, but he [the goat]

would like to have her for himself. He also says he can do something for her. If she will give him the scarf from around her neck, he will be able to work magic with it, draw out all of her consuming hate, and use it to kill the woman who stole Jon away. Tempted, Veslemøy loosens the scarf and hands it to the goat. He takes it, but he tells her there is a price for such a service. "When the lady from Aas is brought to the cemetery," he says, Veslemøy must marry him. This should not make her sad, however, because the goat will lavish her with gold and fineries. He tells her further: "You will never marry anyone better / a rich man and dashing, and in the prime of life!" Veslemøy is shocked and repentant. She replies: "I do not want to! No; she shall not die!" Veslemøy utters a prayer, crosses herself, and tells the goat to return the scarf. He disappears, and the scarf is left lying on the ground. Veslemøy shudders at her wicked thought.

[8.] Title: Uro [Unrest]
Speaker: Veslemøy

"What shall become of me when I forget God / and my heart, longing, dreams of love? / What, truly, will become of me / when I have so completely lost myself? // And never can I regain myself, / and never again can I find myself; /truly all hope and every avenue is closed; / —would that I might find myself in Thee."

[9.] Title: Bøn [Prayer]
Speaker: Veslemøy

"Oh help me you who can help! / You see how bitterly I struggle. / My heart, weary, without hope, / writhes in heavy bonds. / My distress I cannot fully express; / the evil gained such great power; / it burns like a fire in my breast. // Yes, help me you who can help! / To you I send my prayer. / You struggled yourself and overcame; / you know the power of evil. / My distress is great, my struggle is terrible; / be with me you who wish me well! / Then I know things will change."

[10.] Title: På vildring [In confusion]
Speaker: Narrator, Veslemøy, a troll witch

This poem begins with a description of nature's condition and of Veslemøy's emotional state. As is frequently the case in *Haugtussa*, the conditions of nature and people are intertwined.

Time drags slowly by until it is exhausted; so it is with Veslemøy, who has lost her hope. Winter has engulfed the desolate land; Veslemøy is also desolate—she has lost her faith.

In great turmoil and confusion, Veslemøy wanders off. She finds herself walking toward the moor where an old troll witch dwells. She tells the witch that she is ready to enter her name in the book, but she wants the witch to make a love potion that will turn Jon's heart. She wants only to possess him for one night, then she will drown herself in the deep pool.

The troll witch begins making the potion, dropping horns, plants and other secret ingredients into the cauldron, and she chants a spell as she mixes the

brew. She takes blood from Veslemøy and adds three drops to the potion,[32] then she mixes in some blood from her cat. She finishes the magic chant and proclaims that Jon's heart will turn to Gislaug[33] when he drinks the potion, and the cauldron begins to crackle and sputter. The witch calls upon the devil three times and declares that the two are now harnessed together. As the witch lifts her scorched hand, Veslemøy is overcome with fear, and she grows dizzy. Everything seems to be darting about, twisting, and writhing. Veslemøy does not come to herself until she is far down the mountain, running over stones and hillocks.

[11.] Title: Ho vaknar [She awakens]
Speaker: Narrator, Veslemøy, and Veslemøy's deceased sister

Veslemøy hears something—she is certain it is her mother's whisper. What was she thinking? Where will she go? She can never let her mother see her again. There is nothing left to consider—she must leap into the deep pool and die. She feels shattered by sin and shame.

Then a figure appears, whiter than any snowdrift, clothed in a shining mantle. Veslemøy lets out a cry and sinks to her knees—she recognizes her sister, and she exclaims: "Oh dear sister, blessed maiden! / Oh help! Now I must die; / I gave power to evil. I am encompassed by sin and in Satan's power. / He

[32] This part of the story is borrowed from folk legend. In *Scandinavian Folk Legend*, we find the story of a man who received an apple from a girl. "When he cut it open, he found three drops of blood inside. He quickly threw the apple away, because he understood right away that the girl wanted to turn his 'hug' [soul] to her." See Kvideland, 47.

[33] Veslemøy's given name.

has so strong a hold on me. / I fell asleep at my watch; / I have sworn the evil pact."

Veslemøy's sister tells her to turn to the one who created the sun—she is not yet completely lost. She must arise, tear herself away, and return the evil potion. She must learn patience, for she is "chosen for glory."

The vision vanishes, and Gislaug[34] stands alone and weak, but her hope has returned. She has finally overcome the bitter struggle; courage awakens within her tired mind. She will emerge from sin and danger! She recites the Lord's Prayer aloud, turns around and, though weary, finds her way back to the troll witch. Veslemøy throws open the door and hurls the potion inside saying that she will not accept help from the witch. She is turning away from this path.

[12.] Title: Ei tung stund [A difficult time]
Speaker: Narrator

Winter is finally beginning to draw to a close. Patches of brown are beginning to show through the white on the hills, and the rivers are gushing with water. Driving rain pummels the hills and farms. In the old parlor, Gislaug lies sick in confused sleep. She sleeps to the sound of mournful songs, sung by many voices that seem to be carried in on the wind. She believes, and truly hopes, that the song is her own funeral dirge, and that when the bridegroom rides by with his false wife, they will find the black coffin with Gislaug lying, cold and stiff, inside. But sleep fortifies young people, just as night does the delicate bud.

[34] Garborg alternates, in the next few poems, between the given name, Gislaug and the nickname, Veslemøy. This prose summary follows the author's usage.

When the boy rides to the church, Gislaug arises. She sits by the road and looks northward—when the bridal procession passes by, the sun breaks through the clouds.

Gislaug returns to her bed, miserable and weak. Hot tears burn as they run down her pale cheeks. She struggles day and night, finding no rest, and she cries bitterly because she must continue to live.

Hail, icy rain, and snowdrifts cover houses and farms. This is the gloomy late winter—a wretched time of year with shifting weather before spring finally takes hold.

[13.] Title: I Blåhaug [In the Blue-hill]
Speaker: Narrator, Veslemøy, maidens in white linen

The air is wet and heavy with fog, and moisture drips from branches and bushes. Buildings and steeples are swallowed up in the mist, covered by a sea of fog, as if everything lies on the bottom of the ocean.

Out in a dark field of heather, Veslemøy gathers her sheep. There is the sound of waves crashing, the buzz of voices, and heavy thoughts. In the fog, Veslemøy thinks she hears distant echoes and the murmur of rivers. The wilderness seems to be alive with trolls and elves. Water sprites and trolls approach. As Veslemøy wanders, consumed by painful memories, she finds herself encircled by dancing elves.

She lifts her eyes cautiously and sees that she is on the grounds of a regal palace. All is still in the garden, and everything shines in moonlight. The palace is ornamented with gold and silver, and the tower reaches to the sky. As she

stands there, bewitched, she notices rows of courtiers and beautiful maidens in white linen with gold and silver adornments. Veslemøy hears the tinkle of bells; the sound is so lovely that she begins to cry. Next a wild dance commences, and then, finally, a happy, gentle melody. She feels she has never been so happy in all her life. The maidens approach her and tell her that here she can always be happy. They turn her attention to the king; it is the blue mountain ogre. His crown and staff glow like fire, and he is magnificent and handsome. Veslemøy desires all this greatness for herself. "Never was she so ecstatic and happy; / when the maidens asked, she answered yes. // It is the maidens in white linen; / they hand her a goblet brimming with wine." They tell her: "Drink, and the king's fortress will open! / Drink, and you will forget all your sorrow." They also tell her that it is the last time she will be offered this chance.

Veslemøy turns pale, and she feels a chill go through her. Her thoughts reawaken, and she is ensnared by memories. She asks the maidens: "Shall I forget all the sorrow of my heart?" and they tell her that they will extinguish all her grief. Veslemøy then asks: "Will the hot fire be extinguished?" and they reply that once she empties the goblet, she will not feel any pain. Veslemøy exclaims that she cannot, for anything, let go of her pain. She chooses to hold onto both her sorrow and her memories. She cries out: "No other will ever embrace me; / now I tear myself free in Jesus' name." Everything vanishes.

[XII] Section title: Fri [Free]

This section consists of a single poem. It is an appropriate epilogue.

[1.] First line: Um natti still ved sengjekrå [in the still night in the bed chamber]
Speaker: Narrator, Veslemøy's deceased sister

Veslemøy has finally overcome the evil powers that have fought so hard to possess her. Her sister returns to tell her that she has passed the test.

During the quiet night, Veslemøy sees a woman standing at her bedside, clothed in long, black robes. Next to the woman is Veslemøy's deceased sister, who is beautiful and bright and wears a smile of hallowed joy. She sings softly to Veslemøy: "Arise, arise, dear sister! / You are now released to a better journey. / Listen, the Sabbath bell is ringing! / You won your freedom from all the trolls. / And in your sorrow, you found yourself. / Now up to higher things / your strengthened soul compels you." She bids Veslemøy to follow them on a new path that will eventually bring her up out of the world of darkness. The way will be steep and difficult, but no one has ever regretted the journey, and in spite of obstacles, all will be well in the end. The woman dressed in black is a sibyl of wisdom, and she will be Veslemøy's guide; she will show her great things. The sibyl will lead her through the mists of the underworld where she will get a glimpse of the laws of life, and through her fear, Veslemøy will come to know of the work she has to do—the work that will become her glory.

Chapter 3

Grieg's Interpretation of Garborg's Novel

Arne Garborg's verse novel, *Haugtussa*, presents a complex narrative with vivid imagery and lyrical poetry. The work is also a commentary on the human condition; in spite of the mythic quality and the supernatural elements of the story, we can understand and empathize with many of the experiences that the protagonist, Veslemøy, undergoes and endures. Christian Rynning asserts that Veslemøy is both a voice for the poet and a representative of humanity; he observes: "It is perhaps self-evident that we find in a figure such as Veslemøy, with so much of the poet's own soul, the symbolic emanation of something deeply universal."[1] Regarding the style and quality of Garborg's work, Rynning states:

> In Haugtussa the legacy and tradition is from the Edda [a collection of ancient Norwegian epic poems], folksong, and later, such things as (art) poetry and new advances from the [eighteen] nineties, blended in with the genuinely Garborgian, so that a deep and rich harmony rings out from the creative soul of the poet.[2]

It is not surprising that Grieg was deeply touched by Garborg's *Haugtussa* and thought almost immediately of composing a work with texts from the novel.

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[1] Christian Rynning, *Haugtussa, ein Stilanalyse*, (Oslo: Det Norske Samlaget, 1951), 77. "Det er kanskje ein sjølvsagd ting at vi i ein skapnad som Veslemøy, med så mykje av diktarens sjel, finn den symbolske utstråling av noko djupt ålment."

[2] Ibid., 19. "I Haugtussa er arv og tradisjon frå Edda, folkevise og seinare (kunst) dikting, liksom og nyvinningar frå nittiåra, inngløddi det genuint Garborgske, så det frå diktarens skaparhug tonar ein djup og rik harmoni."

The composer set out to bring forth the music that he heard already in the words. As he had said to his friend, Julius Röntgen, the music was already there—he needed only to write it down.[3]

The overarching theme of Garborg's novel is the conflict between good and evil, and another important element of the work is the love story between Veslemøy and Jon—we could well say that the love story is a secondary theme. Woven into the narrative are lyrical poems with beautiful images of nature. On the book jacket of the 150th Anniversary edition of *Haugtussa*, we read: "It is a poetic work about the fundamental powers in the life of humankind, about the conflict between good and evil, and at the same time an effusive hymn to nature, seen through the eyes of the protagonist, Veslemøy."[4]

Grieg focuses mainly on one aspect of Garborg's narrative—the sorrowful love story between Veslemøy and Jon, whom she meets while shepherding one summer—though he does also include songs that celebrate nature. This is not to say that Grieg changes Garborg's story but, rather, that he only tells part of it. In the song cycle, we do not see Veslemøy's struggle against evil or her eventual triumph, but only the despair of lost love and betrayal. Garborg's novel, therefore, is redemptive while Grieg's song cycle is tragic. This apparent incongruity between the primary themes of the verse novel and the song cycle presents the analyst with a unique challenge—the necessity of considering two

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[3] Edvard Grieg, to Julius Röntgen, 12 June 1895; quoted in Finn and Dag Schjelderup-Ebbe, *Edvard Grieg: The Man and the Artist*, trans. William H. Halvorsen and Leland B. Sateren (Lincoln: University of Nebraska Press, 1988), 339.

[4] H. Aschehoug & Co., *Skriftur i Samling*, cover notes to vol. 7, *Haugtussa, I Helgheim, Kvæde*, by Arne Garborg (Oslo: H. Aschehoug & Co.; reprint, H. Aschehoug & Co., 2001). "Det er eit diktverk om grunnkreftene i menneskelivet, om striden mellom godt og vondt… sett gjennom augo til hovudpersonen Veslemøy."

different listeners, the one who is familiar with Garborg's novel and the one who is not. The listener who knows Garborg's novel has additional insight into the character of Veslemøy, her experiences, and her challenges. The listener who does not know Garborg's story knows only as much about Veslemøy as Grieg tells us in the song cycle. It does not appear that Grieg deliberately set out to change Garborg's narrative or that he simply appropriated the texts for his own purpose without consideration of Garborg's narrative; he stated on more than one occasion that when he wrote songs, his first priority was to give a faithful musical portrayal of the text. Still, when any composer sets a text to music, he or she creates a new art form that is a blend of words and music, and the relationship between those two elements in this new art form is one that warrants consideration.

Grieg succeeds in interpreting the tone of *Haugtussa* in his song cycle, and Arne Garborg was well pleased with the result. He wrote to Grieg in a letter dated 7 November 1899:

> I have now finally heard the *Haugtussa* songs… and I love them more than I can tell you. It is precisely this deep, soft, subdued character—the music of the underworld—that I have in my way tried to express in words, but that you have really captured. And then suddenly once again blazing sun and the joy of summer, as in the marvelous "Kidlings' Dance." But one of the most enchantingly moving songs of the lot is "At the Brook."
>
> Yes, now I am happy and proud—absolutely disgracefully proud—that you were able to use these verses. Thank you![5]

[5] Arne Garborg, to Edvard Grieg, 7 November 1899; quoted in Benestad, *Man and Artist*, 341.

Despite Grieg's faithfulness to Garborg's texts and his success in capturing the character of *Haugtussa*, however, his song cycle is a new creation—an amalgamation of selected text and new music, and this affects meaning. The song cycle is an incomplete telling of Veslemøy's story. We will consider the ways in which Grieg captures the tone of the *Haugtussa* poems in Op. 67 and also how his song cycle is a new and different reading of Garborg's story.

Before discussion Grieg's reading of Garborg's novel, I will briefly discuss some of the views of scholars who have written on the relationship between text and music in song composition.[6] I will then consider the major points and principal themes of Garborg's novel and compare and contrast the themes of the novel with those of the song cycle. We will see that although Grieg captures the mood of the poems that he chooses for *Haugtussa*, his selection of poems really comprises a story within a story from the verse novel. I will also consider the possible influences of song cycles by other composers on Grieg's choices for his *Haugtussa* songs.

On Music and Text

In an early essay, "Words into Music: The Composer's Approach to the Text," Edward T. Cone writes that Goethe preferred Zelter's settings of his poems to Schubert's because Zelter was more careful of the meter and verse form than was Schubert. Cone adds: "Today it is hard for us to understand Goethe's preference for Zelter's tuneful trifles over the masterpieces of Schubert, but we

[6] This part of the chapter focuses on scholars who have broadly addressed the issue of text and music. It is not meant to be a comprehensive literature review. The writings of the scholars named here are readily accessible to my focus on narrative themes and melodic motive.

must remember that these men were facing a newly arisen problem—how to set to music a pre-existing poetic text…"[7] Cone states further that Goethe "preferred to see music in a secondary role and liked to think of the composer as merely uncovering the melody already concealed in his own word-rhythms. As for the emotional and pictorial possibilities of the music, he felt that they must be limited and subordinate."[8] Cone explains that Schubert may not have done according to Goethe's wishes, but he produced a much better musical result, at times sacrificing meter and stanzas for "a higher dramatic or rhetorical unity."

Cone makes this important observation:

> Like music, poetry exhibits different forms depending on the aspect the reader considers as most important…
>
> What the composer does, then, when he sets a poem to music, is to choose one among all its forms—or, more accurately, since it is impossible, except by abstraction, to isolate one single form, he delimits one subset within the complete set of all possible forms. The one so chosen may previously have been obvious to every reader, or it may have been concealed to all except the composer. At any rate, it might well be termed a latent form of the poem; and, if you will forgive the wordplays, I should say that the composer's task is to make the *latent* form *patent* by presenting it through the more specific, inflexible, and immediate medium of music.[9]

In other words, the composer's task is to find meaning that may be implied in the text, rather than explicit, and to bring that meaning forward in the music. Cone concludes that the only reason for composing songs is to help us to better understand the poem.

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[7] Edward T. Cone, "Words into Music: The Composer's Approach to the Text," in *Sound and Poetry*, ed. Northrop Frye, (New York: Columbia University Press, 1957), 4. This essay is also included in *Music: A View from Delft*, ed. Robert P. Morgan, (Chicago: The University of Chicago Press, 1989).

[8] Ibid. 6.

[9] Ibid. 8-9.

Clearly, Cone believes that music can enhance our understanding of a text, but he has not yet settled the question of whose voice we hear when listening to a song. In *The Composer's Voice*, Cone deals more extensively with the complexities of text and music, posing the question of whether it is the poet or the composer who speaks when a song is performed. The underlying question is: when a composer sets a poem, is he giving voice to the poet or appropriating the poet's work and making it his own? Cone refers again to Schubert's song compositions:

> I have suggested that, to a composer like Schubert, a poem is only raw material. What he deals with is not the poem but his reading of it. He appropriates that reading and makes it a component in another work, entirely his own—a larger form created by the musical setting. The poem can no longer be heard as independent, for it is modified by a vocal line requiring in its own turn further completion by an accompaniment that prepares it, explains it, and places it in a larger context.[10]

Cone suggests in *The Composer's Voice* that there are actually several agents or personas that "speak" when vocal music is performed. The poetic persona, once set to music, becomes the vocal persona, which Cone refers to as the "protagonist" in the song. He asserts, in this volume, that there is also an instrumental persona and a complete persona; the complete persona is comprised of the vocal and instrumental personas together.

In a later scholarly paper, "Poet's love or composer's love?," Cone presents a new theory regarding the trio of agents he had presented in *The Composer's Voice*. He explains that often, particularly in the case of simple song,

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[10] Edward T. Cone, *The Composer's Voice*, (Berkeley: University of California Press, 1974), 20-1.

the "three original figures have collapsed into one: a unitary vocal-instrumental protagonist that is coextensive with the persona of the actual composer of the song."[11] In all cases, Cone sees the protagonist as a voice for the composer and song composition as an assimilation of the text by the music.

Lawrence Kramer has a different view of the roles of text and music in songs. He contends that the relationship of text and music is not that of assimilation but, rather, of conflict. The lyrics and melody are, according to Kramer, at odds with one another, and it is the resulting tension that propels the music forward and holds the listener's interest. He asserts in his book, *Music and Poetry: the Nineteenth Century and After*, that the poem is incorporated into a composition rather than assimilated. The poem "retains its own life, its own 'body' within the body of the music."[12] Kramer contends that the setting of text to music is actually a deconstruction. He agrees with Cone that a song is but one reading of a text, but he disagrees with Cone by arguing that "the song is a 'new creation' only because it is a de-creation. The music appropriates the poem by contending with it, phonetically, dramatically, and semantically; and the contest is what most drives and shapes the song."[13]

Kramer puts forward three types of deconstructive relationships that contribute to the tension between words and music. The first is what he calls "expressive revision" where the music and text "are incongruous according to a

[11] Edward T. Cone, "Poet's Love or Composer's Love?," in *Music and Text: Critical Inquiries*, ed. Steven Paul Scher, (Cambridge: Cambridge University Press, 1992), 182.
[12] Lawrence Kramer, *Music and Poetry: The Nineteenth Century and After*, (Berkeley: University of California Press, 1984), 127.
[13] Ibid.

fairly straightforward set of conventions."[14] The second type of deconstructive relationship is "imitation." Kramer explains that, while this may seem inconsistent, "even with imitation an interpretive contest is possible" because the text retains its connotative and structural aspects while the music takes over the "figurative function of the poetic image."[15] The third type of conflict is "structural dissonance." In this relationship, the music denies the text its "expressive support in a crucial way or at a crucial moment."[16]

Kramer illustrates structural dissonance with a study of Schubert's "Gretchen am Spinnrade." He claims that in Goethe's poem, Gretchen's sorrow is replaced by erotic imagination—her memories of Faust and of his features and kisses, in effect, replace the man. He writes: "By the close of the poem, the agitation of grief has become indistinguishable from sexual desire, the imagery of mourning indistinguishable from sexual fantasy."[17] Kramer argues that Schubert disrupts the poet's intentions by repeating the first stanza at the end of the poem, thereby re-emphasizing Gretchen's grief. "Schubert's treatment of 'Gretchen am Spinnrade,'" according to Kramer, "is based on a structural dissonance that turns Goethe's pattern inside out."[18]

Kramer asserts throughout the chapter on song that tension and deconstructive relationships are always present between the words and music of a song, and he gives no examples of where there is concord rather than tension. He writes that as a result of the opposition between words and music:

[14] Ibid. 146.
[15] Ibid. 148.
[16] Ibid. 150.
[17] Ibid. 152.
[18] Ibid. 153. Kramer's analysis of "Gretchen am Spinnrade" comprises pp. 150-5.

> No matter … how silken it is, song is always a transmemberment [a word coined by Hart Crane—a combination of "transformation" and "dismemberment"] of speech. At a primary phenomenological level, the unfolding of a song is a volatile interplay between two attempts to be heard—that of the music and that of the poem.[19]

It is more likely, I believe, that this type of tension will be heightened if the composer does not make a conscious effort to compose music that is in harmony with the text. Kramer, however, does not address the intentions of the composer in his discussion. Returning to Kramer's reading of Schubert's "Gretchen am Spinnrade," for example, one may ask whether Schubert meant to contend musically with Goethe's text, or whether he simply read the poem as a poignant tale of loss and believed that repeating the first stanza clarified the text rather than challenged it.

Grieg stated that, when he composed songs, it was his intention to elucidate and complement the poetic text; he would surely not intend to create conflict between words and music with his song settings. In the case of *Haugtussa*, however, there is a degree of variance between these two elements, but it is not the "volatile interplay" between words and music that creates tension as much as it is Grieg's selective reading of the novel that denies many of the poems a voice because they are not included in the song cycle. This exclusion of poems creates disparity between the text source and its musical adaptation. Any composer, as Cone has explained, deals with his or her own reading of a poem—it would be impossible to treat a text with such detachment as to remove

[19] Ibid. 169.

all personal interpretation. Nevertheless, the composer's *intention* will influence his or her reading and treatment of the poetry.

Grieg made his objective clear with regard to song composition—his priority was the text. He explained his aesthetic in a letter to Henry T. Finck in 1903:

> For me, it is important when I compose songs, not first and foremost to make music, but above all to give expression to the poet's innermost intentions. To let the poem reveal itself and to intensify it, that was my task. If this task is tackled, then the music is also successful. Not otherwise, no matter how celestially beautiful it may be.[20]

Beryl Foster explains that because of Grieg's own compositional approach to song, the obvious analytical approach to his songs should be text-to-music. She writes, in an article on Grieg and song tradition, that Grieg's letter to Finck "sum[s] up his song-writing ethos and present[s] us with the way to approach his songs: that is, from the texts outwards, as it were, rather than from the music in."[21]

Kofi Agawu, however, would discourage the song analyst from using a text-to-music approach, while at the same time acknowledging that many theorists do, in fact, favor this technique. Agawu's argument against the practice stems from his belief that "the text-to-music method carries a heavy baggage because it downplays the possible significance of originary *musical* elements. Yet most writers seem to find unproblematic the by now familiar methodological

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[20] Edvard Grieg, to Henry T. Finck, 1903; quoted in Beryl Foster, *The Songs of Edvard Grieg*, (Aldershot, England: Scolar Press, 1990), 12.

[21] Beryl Foster, "Grieg and the European Song Tradition," *Studia Musicologica Norvegica* 19 (June 1993): 127.

sequence of first extracting a 'reading' of the poem… and then proceeding to elucidate the musical details with this sense of the words in mind."[22] In the article, "Analysis of the Nineteenth-century *Lied*," Agawu presents what he refers to as four competing models for the analysis of song: 1) The assimilation model, in which words generate the music and are then subsumed by it; 2) The co-existence model, in which the relationship between text and music is irreducible—the two elements simply exist simultaneously; 3) The pyramid model, with the music on the bottom of the structure and the words on the top—music, in this case, provides the support, and words provide access to meaning; 4) The overlap model, which "allows [words and music] an independent existence outside song and allows song an independent existence not limited to the contribution of words or music."[23]

Agawu does not favor any method over the other, stating that: "all existing studies can be made to fit in one or more of the models." He does, however, clearly maintain that he prefers a music-to-text approach. He proposes a possible outline for generating song analysis, and suggests that the first step should involve "a search for the most significant *musical* events in the song. Ignoring (or at least downplaying the significance of) the words for now, the analyst gathers all meaningful or potentially meaningful features together…."[24]

Joseph Kerman, on the other hand, expresses the importance of an understanding of the text in his article, "How We Got into Analysis and How to

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[22] Kofi Agawu, "Analysis of the Nineteenth-century *Lied*," *Music Analysis* 11, no. 1 (1992): 11.

[23] Ibid., 5-8.

[24] Ibid. 11.

Get Out." He writes: "Sooner or later we shall have to retrace the course taken by the composer himself and peek at the words of the poem." He argues further: "Musico-poetic analysis is not necessarily less insightful than strictly musical analysis… as is evident from the subtle and exhaustive analyses of Schubert songs by Arnold Feil and the late Professor Thrasybulos Georgiades in Germany."[25]

Each of the scholars discussed here acknowledges that it is important to consider the text in the analysis of song, though they do not all give the same priority to the lyrics. In my analysis, I endeavor to give equal consideration to both music and text—that is, I regard both as being of equal importance to a song or cycle of songs. I have, however, chosen a text-to-music approach, by which I mean that I will consider the text first, then move on to the musical setting of that text.

There is analytical value in, as Kerman states, "retrac[ing] the course taken by the composer" by beginning with a study of the text, and two factors support a text-to-music methodology in the study of *Haugtussa*. First, Grieg's own stated objective of giving priority to the poetry indicates that "text-to-music" is the course he himself took. Second, an acquaintance with Garborg's verse novel, which is itself a masterwork, is necessary for full understanding of the song cycle. In my analysis then, I follow a pattern similar to the third analytical model that Agawu described, "in which words, lying at the top [of a pyramid structure], provide access to meaning, while the music lies at the base and

[25] Joseph Kerman, "How We Got into Analysis and How to Get Out," *Critical Inquiry* 7, no. 2 (1980): 326.

supports the signification of the text."[26] In the case of this particular song cycle, however, it is not only the words of the songs, but of the novel itself that "provide access to meaning." This will become clear as we compare and contrast Garborg's work with Grieg's incomplete reading of it in Op. 67. We will begin, then, with a brief discussion of the verse novel, *Haugtussa*.

Principal Themes in Garborg's *Haugtussa*

Garborg's story includes all the elements of the heroic quest or hero's journey, as put forward by Joseph Campbell in his book, *The Hero with a Thousand Faces*.[27] Campbell explains that many stories and fairy tales from numerous cultures include the same basic structural components. He writes: "It will be always the one, shape-shifting, yet marvelously constant story that we find, together with the challengingly persistent suggestion of more remaining to be experienced than will ever be known or told."[28] Campbell explains that this "monomyth" that recurs in so many stories and myths has its foundation in the universal human experience. He explains further: "The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: *separation—initiation—return:* which might be named the

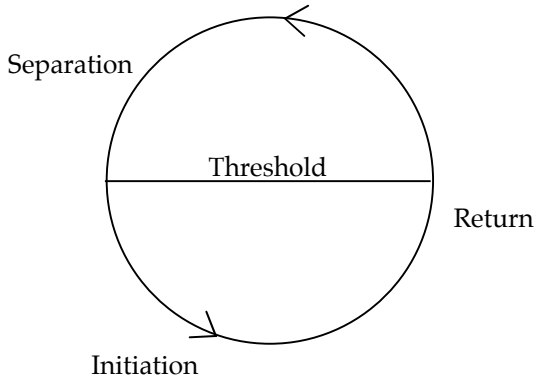
[26] Agawu, 6-7.

[27] Joseph Campbell, *The Hero With a Thousand Faces*, (Princeton, NJ: Princeton University Press, 1973). Carleen Orbrek presented an archetypal analysis of *Haugtussa* and its sequel, *I Helheim* [In the Underworld] in her thesis "'Kjerringa mot strømmen' or A New Literary Analysis of Arne Garborg's *Haugtussa* and *I Helheim*.," (M.A. Thesis, University of Washington, 1977). She asserts that the heroic journey is only completed in the sequel. I believe that *Haugtussa* is, in itself, a complete journey, though it prepares the protagonist for a second journey in *I Helheim*.

[28] Ibid., 3.

nuclear unit of the monomyth."[29] The hero's adventure, then, is a circular journey. Example 3.1, adapted from Campbell's model[30], illustrates.

Example 3.1. Graphic representation of the circular path of the hero's journey.



Each stage of the heroic journey—the separation, the initiation, and the return—consists of several steps. Not every step is taken in every story or myth. In some stories, for example, the hero refuses to take the journey, and in others the hero goes willingly. Campbell points out, however, that omissions are significant. He writes: "If one or another of the basic elements of the archetypal pattern is omitted from a given fairy tale, legend, ritual, or myth, it is bound to be somehow or other implied—and the omission itself can speak volumes."[31]

The stages and steps are the same for a fairy tale as for a myth, but Campbell explains:

> Typically, the hero of a fairy tale achieves a domestic, microcosmic triumph, and the hero of a myth a world-historical, macrocosmic triumph.

[29] Ibid., 30.
[30] Ibid., 30; 245.
[31] Ibid., 38

> Whereas the former… prevails over his personal oppressors, the latter brings back from his adventure the means for the regeneration of his society as a whole.[32]

Given this clarification, we may view Veslemøy as a fairy-tale heroine because her triumph is a personal one. We can, nevertheless, consider Veslemøy a universal figure, remembering Christian Rynning's assertion that within Veslemøy is "the symbolic emanation of something deeply universal."[33]

Veslemøy's story contains elements of the negative form of the circular myth referred to by Campbell as the "deluge type." In the deluge story, "it is not the hero who goes to the power, but the power that rises against the hero, and again subsides."[34] Veslemøy does, in one sense "go to the power" in that she does enter the Blue-hill, but this is only after Jon's betrayal and evil forces have weakened her to the point that she is pulled in. She does not "go to the power" in the same way that Prometheus does, for example, when he steals fire from the gods.

In the following examination of Garborg's verse novel, I will use Campbell's model as a framework for the discussion of the primary theme—the conflict between good and evil. Campbell's model uses a male protagonist, though he makes allowances and adjustments as necessary for stories with a female protagonist. I will use the numbering system from Chapter 2 to identify poems and sections that I refer to specifically. The numbered sections and poem

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[32] Ibid., 37-8.
[33] Rynning, *Ein Silanalyse*, 77.
[34] Campbell, *Hero*, 37n.

titles are also found in the Appendix. The poem, "Det syng," for example, would be **I**/5.

The table below outlines all of the steps of the hero's journey as Campbell delineates them. The terms in brackets [ ] indicate adjustments for a female protagonist.

Table 3.1. Stages of the hero's journey.[35]

stage 1: Departure

step 1: The Call to Adventure
step 2: Refusal of the Call
step 3: Supernatural Aid
step 4: The Crossing of the First Threshold
step 5: The Belly of the Whale

stage 2: Initiation

step 1: The Road of Trials
step 2: The Meeting with the Goddess [Heavenly Husband]
step 3: Woman as the Temptress [Man as the Tempter]
step 4: Atonement with the Father
step 5: Apotheosis
step 6: The Ultimate Boon

stage 3: Return

step 1: Refusal of the Return
step 2: The Magic Flight
step 3: Rescue from Without
step 4: The Crossing of the Return Threshold
step 5: Master of the Two Worlds

[35] See Ibid., 49-243.

The Hero's Journey

The Departure

Veslemøy, as we have seen in Chapter 2, has the gift of second sight, and it is her clairvoyance that brings about her adventures and trials with the supernatural. She is also thought of as strange. Both of these traits are typical for the heroic figure, as Campbell explains: "The composite hero of the monomyth is a personage of exceptional gifts. Frequently he is honored by society, frequently unrecognized or disdained."[36]

The first few poems in the verse novel serve to foreshadow Veslemøy's special gifts. Though it is not immediately apparent that she has (or will have) second sight, we see, in the first five poems of the first section, "Heime" [At Home, **I**], that she is imaginative and believes in the creatures of the otherworld. We also see, in the poem, "Det syng" [It sings, **I**/5], that at least one creature from the Blue-hill is after her.

Call to Adventure

In the poem, "Fyrivarsl" [Forewarning, **I**/6] Veslemøy receives the "call to adventure" from her sister, Lisabet, who has died. Lisabet tells Veslemøy that she will have to endure the most difficult fate that anyone on earth can face.

[36] Ibid., 37.

Refusal of the Call

Veslemøy does not refuse the call, but she really is not given the choice to accept or refuse. Lisabet simply tells her that it is her fate to endure this experience.

Supernatural Aid

Lisabet, serves the role of a protective figure in the story, but she does not deliver the supernatural aid to Veslemøy because it is something Veslemøy already possesses. We see in many places throughout the novel that the rituals of Christianity serve to protect, not only Veslemøy, but all mortals from the evil forces that surround them. The poem, "I omnskråi" [In the corner by the oven, **I**/3], implies, for example, that the character from Veslemøy's tale, Helge Haaland, would not have been taken by trolls if he had remembered to say "The Lord's Prayer." Likewise, Veslemøy herself is rescued from dark forces many times by prayers (in the poems "Gamelmor ventar" [Old mother waits, **II**/1], "Kravsmannen" [The creditor, **VII**/ 3], "Bøn" [Prayer, **XI**/ 9], and "Ho vaknar" [She awakens, **XI**/11]), a priest's blessing ("Hjelpi" [Help, **VII**/8]), the sign of the cross ("Gamlemor ventar"[Old mother waits, **II**/1], at the end of the section "På Skare-kula" [At Skare hollow, **X**], and in "Ein bêle" [A suitor, **XI**/7]). Other practices, such as speaking the name of Jesus, also protect Veslemøy. The use of Christianity as a supernatural aid against trolls, ogres, ghosts, and such sheds light on the unique juxtaposition of pagan and Christian beliefs in rural, pre-pietistic Norway.

The Crossing of the First Threshold

The section, "Veslemøy synsk" [Veslemøy [is] clairvoyant, **II**], describes Veslemøy's crossing of the first threshold. The section is comprised of four poems, and the first three deal with the night on which Veslemøy has her first encounter with dark forces. Her mother knows that something is wrong, but has only flashes insight as to the danger her daughter is in. On this night, Veslemøy sees her uncle at the moment of his death (see the poem, "Synet" [The vision, **II**/3]). The vision itself does not frighten Veslemøy, but as she returns home she hears what sounds like a scream from a corpse, and she runs home in fright. The experience clearly changes Veslemøy, and she acts differently from this point on.

The Belly of the Whale

This step on the hero's journey is a separation from the protagonist's old life. In the fourth poem of section two, "Haugtussa," [**II**/4] Veslemøy, having crossed the first threshold and seen strange, frightening things, seems to be swallowed up by the otherworldly, and she constantly sees ghosts and trolls, elves and water sprites. We also see here that, though Veslemøy did not choose her path or fate, she has accepted it. When one of the townspeople tells her that it would have been better if she had died, Veslemøy replies that she would rather see with her eyes than go through life deaf and blind and not knowing the truth. Her answer indicates that she is reconciled to her fate.

The Initiation

Some of the steps of this stage of the hero's journey are intertwined with one another and with some steps from the final stage as well. Not all of the steps occur in the same sequence in the novel as they do in Campbell's model—if the step is out of sequence, I have so indicated.

The Road of Trials

Trials often occur in threes in the hero's journey, and Veslemøy does experience three distinct types of trials. There are, however, relatively good times interspersed with the difficult ones. The first trial is the derision of the townspeople, who begin to call her by the derogatory name of "Haugtussa." Veslemøy, who already feels like an outsider, is even more isolated after people learn of her visionary gift. The second trial consists of several very frightening encounters with various otherworldly beings. In the poem, "Laget" [The party, **III**/2], Veslemøy sees ugly animal spirits accompanying all of the young people who are dancing. She also sees a gathering of trolls at the party, and it is here that the mountain ogre appears for the first time and tries to seduce Veslemøy. Other frightening encounters are described in the section, "Dei vil ta henne" [They want to take her, **VII**]. She sees maidens made of air and dressed in moonlight, and even though there does not seem to be anything frightening about them, they upset Veslemøy greatly. She believes that their appearance may signal her impending death. This leads her to steal a bone from the churchyard to use as a protective talisman. The deceased owner of the bone comes to demand its return, however, and this leads to several more terrifying

experiences for Veslemøy. These frightening encounters eventually take a heavy physical toll and lead to Veslemøy's third trial, a terrible fever that nearly takes her life. In the last poem of the section, "Hjelpi" [Help, **VII**/8], we see the power of Christianity once again. The priest comes and pronounces a blessing on Veslemøy; she quickly recovers, and it seems that her trials have come to an end.

The Meeting with the Goddess [Heavenly Husband]

Veslemøy feels free and happy for a short time, and after her trials, she goes up to the mountain to work as a shepherdess through the summer (see the section, "Sùmar i fjellet" [Summer on the mountain, **IX**]). She soon becomes fearful again, however; although she does not have a physical encounter with any evil, we see in the first poem of the section, "På fjellveg" [On the mountain path, **IX**/1], that she is afraid dark forces are going to overpower her again. Relief comes this time, not from a prayer or a priest, but from the young man, Jon. Being with him makes it easier for Veslemøy to cope with the difficult burden of second sight.

In many ways, Jon is a poor substitute for a "Heavenly husband." He is a mortal (not in any way "heavenly"), and he eventually betrays Veslemøy, but she does initially find in him unconditional acceptance—when she confides in him (in the poem "Den snilde guten" [The nice boy, **IX**/2]) that she has second sight, he not only believes her, but he feels great respect and wonder. Veslemøy also experiences powerful, all-encompassing love, and the forces of evil that have risen against her subside for a time.

Woman as the Temptress [Man as the Tempter]

We have already encountered Veslemøy's tempter. The mountain ogre, at first unseen, sang a song of enticement to Veslemøy in the poem, "Det syng" [It sings, **I**/5]. After Veslemøy crossed the first threshold, the ogre became bolder, blatantly trying to seduce her in the poem, "Laget" [The party, **III**/2]. The mountain ogre continues throughout the verse novel trying to persuade Veslemøy to join him in the Blue-hill, and it seems as if this tempter is, in fact, the instigator of most of the otherworldly encounters that she must endure. After Jon's betrayal, Veslemøy plunges into despair, is pulled toward the "Blue-hill" and does succumb, temporarily, to the ogre's enticements.

Atonement with the Father

This is the longest part of the journey, and it is much more a process than it is a step. It begins in *Haugtussa* when Veslemøy enters "Skare-kula," and it ends after her long and exhausting battle for her soul.

In many myths, the atonement with the father is preceded by the death of the protagonist or by his of her entry into the underworld. Veslemøy does enter a kind of underworld, as portrayed in the long section of Garborg's novel entitled "På Skare-kula" [At Skare hollow, **X**]. Skare hollow is where all the dark powers congregate. In this underworld, Veslemøy confronts evils that frighten and horrify her. She does manage to escape the hollow, however, when she makes the sign of the cross. She finds herself back on a mountain ridge, but she is still not free from the powers of darkness.

The next section of the novel is, in fact, titled "Den store strid" [The great struggle, **XI**]. Veslemøy, still unable to accept losing Jon, considers using black magic to turn his heart back to her, but when she realizes that she has lost herself in the process and that her situation is precarious, she turns to God. In the poem, "Kor hev det seg?" [How can it be?, **XI**/4], she asks, "what has become of Veslemøy?" She knows that she has not always been like this—she can remember when she was happy. Still, her obsession for Jon keeps driving her back toward evil. The battle to overcome darkness is difficult and long, but she does finally begin to prevail when she makes the critical decision to reject dark magic, even if it means losing Jon. In the poem "Ho vaknar" [She awakens, **XI**/11], Veslemøy, having gone to a witch for a love potion to turn Jon's heart, is overcome by guilt and shame at what she has done. She believes there is no hope for her now; she is sure that she must die after doing such a terrible thing, but her sister Lisabet comes to strengthen and comfort her and to convince her that she is not yet completely lost. The visitation from Lisabet gives Veslemøy the courage to take the potion back to the witch and to "emerge from sin and danger." There are still difficult times ahead, and dark powers continue to rise up against Veslemøy, but after this point, she never again chooses darkness.

Apotheosis and The Ultimate Boon

These two steps are so closely intertwined with one another in *Haugtussa* that it is necessary to discuss them together. Campbell uses the Buddhist definition of enlightenment, "the Extinguishing of the Threefold Fire of Desire,

Hostility, and Delusion,"[37] as an example of apotheosis. The ultimate boon can be something as tangible as fire, which Prometheus stole from the gods, or as ethereal as the greater vision that Dante obtains at the end of his journey through Paradise. For Veslemøy, the ultimate boon is of an intangible nature, and the attainment thereof corresponds precisely with the moment of apotheosis.

In the poem "I Blåhaug" [In the Blue-hill, **XI**, 13], Veslemøy, who has recently endured the pain of Jon's marriage, is tending her flocks again. She is consumed by dark, painful memories, and she is wandering somewhat aimlessly when she finds herself instantly transported to the Blue-hill. There are beautiful maidens there who offer Veslemøy what appears, for a moment, to be the ultimate boon—freedom from all her pain and the opportunity to become the mountain ogre's queen. When she first sees the beauty and richness of the Blue-hill and contemplates life without pain, she thinks she has never been as happy as at that moment. All she has to do, the maidens tell her, is to drink from the goblet, and she will forget all her sorrows. Veslemøy feels a sudden chill at the thought, and she realizes that she cannot relinquish either her sorrows or her memories. She chooses to retain the memories and the pain. She thereby reaches a new level of awareness, or enlightenment, that gives her ultimate power to resist and overcome the evil forces that have repeatedly risen up against her. This self-awareness is the true boon, and with it, she is able to finally and fully free herself.

[37] Ibid., 163.

The Return

Refusal of the Return

Veslemøy does not refuse to return and, in fact, passionately fights to return in the end. Once she stops wavering between good and evil and accepts the pain of losing Jon, she "tears [herself] free in Jesus' name."

The Magic Flight

This step occurs simultaneously with the final moment of her "apotheosis." When Veslemøy does, finally, wrench free, her speaking of the name Jesus transports her instantly back from the Blue-hill.

Rescue from Without

We saw the rescue from without earlier at the end of the poem, "Ho vaknar" [She awakens, **XI**/11]. This step is out of sequence with Campbell's paradigm, having occurred in connection with Veslemøy's "Atonement with the Father," but it is an unmistakable "rescue from without." Veslemøy is ready to drown herself in despair over having "sworn the evil oath" when Lisabet appears. Were it not for this visitation, or "rescue," Veslemøy would likely not have been able complete her journey.

The Crossing of the Return Threshold

This step is also intertwined with others, most notably the "apotheosis" and the attainment of "the ultimate boon." The tangible moment that Veslemøy crosses the return threshold is when she consciously decides to reject the ogre's goblet and keep her pain along with her memories. In this way, she is finally

able to integrate the things she has learned through her trials and retain them after her return.

Master of the Two Worlds

In the final section of the verse novel, "Fri" [Free, **VII**] Veslemøy's sister, Lisabet, returns, accompanied by a sibyl, to tell Veslemøy that she has passed the test, so to speak. Lisabet says: "From all trolls you won your freedom / And in your sorrow you found yourself." Now Veslemøy will travel a better path, she is told, where she will learn of the work she has yet to do. In other words, Veslemøy has completed her heroic journey and come full circle in a story that is, ultimately, redemptive and hopeful.

This study of Veslemøy's heroic journey reveals the most salient aspects of the conflict between good and evil in Garborg's novel. The love story, however, appears only as a minor subplot in this type of analysis. Though love is an important element in the heroic quest, the larger epic obscures it somewhat.

An intriguing aspect of the history of Garborg's *Haugtussa* is that the love story was not part of his original conception for the novel, though it took an important position in the narrative once it developed. In a letter to his wife, Hulda, Garborg wrote: "Naturally [the book] has changed somewhat in my hands: a little love story, that I had not thought of at first, is spinning itself out and becoming the 'kernel' of the book."[38] It is surprising that an idea that is so central to the story was not initially part of the design, but Garborg's letter

[38] Arne Garborg, to Hulda Garborg, 21 March 1895; quoted in Johannes A. Dale, "Garborg i arbeid med *Haugtussa*," chap. in *Garborg-studiar* (Oslo: Det Norske Samlaget, 1969), 81. "Naturligvis har den [boka] gjort sig en Del om under mine Hænder: en liden Kjærlighedshistorie, som jeg fra først af ikke tænkte paa, spinder sig ut og blir Bogens «Kjerne»."

indicates that he realized the dramatic importance of the love story once he began to weave it into the larger narrative.

Although many literary scholars would probably agree that the struggle between good and evil is the primary theme of Garborg's novel, there has been some disagreement. Arild Linneberg, in his dissertation on *Haugtussa*, explains that over the past century, scholars have taken very different approaches to the analysis of the novel. Some have focused on the aesthetics of the story, while others have studied the structural and stylistic elements. Some have seen the love story as the main theme while others maintain that the struggle against "sorcerers' powers" is the most important aspect of the work. Two of the most starkly different readings that Linneberg cites are from literary scholars, Nils Kjær and Rolv Thesen. Linneberg acknowledges that Kjær's assessment of the novel is among the most negative but also explains that, despite its negative viewpoint, Kjær's analysis includes a thorough summary of the story and, therefore, has merit. Kjær asserts: "*Haugtussa* was called a story by the poet himself, and this story is consistently made as simple and naïve as possible. A little farm girl loves a little farm boy who deceives her and marries another—this is the whole of the fable."[39] Rolf Thesen states, on the other hand, that one of the

[39] Nils Kjær, "Haugtussa," *Dagbladet*, 22, no. 5, 1895, (NOTE: Linneberg does not give a page reference); quoted in Arild Linneberg, "Arne Garborg's HAUGTUSSA—En analyse av kunstverket i kommunikasjonene," (Dissertation, University of Oslo, 1979), 59. "*Haugtussa* kaldes af Digteren selv en Fortælling, og denne Fortælling er forsætlig gjort saa enkel og naiv som mulig. En liden Bondepige elsker en liden Bondegut, som narrer hende og gifter sig med en anden, — det er hele Fabelen."

"'two great main motives' is the struggle between 'on the one side torturous, destructive forces, on the other side creative, constructive forces.'"[40]

Linneberg himself writes: "In criticism and research, weight has been placed on the fact that *Haugtussa* has two major plots, namely the love story and the struggle 'against the dominion of sorcery.'"[41] Whatever point of view scholars take, most acknowledge that the two plots do impact one another. Rolv Thesen explains that it is precisely because of Veslemøy's sorrow over Jon's betrayal that she has the power to free herself.[42] Edvard Beyer writes that Veslemøy is able to overcome "because when all is said and done, she is faithful to her most dearly purchased human values: understanding and love."[43]

Clearly, the two themes—the struggle against evil and the love story—are interactive in *Haugtussa*. Veslemøy is drawn to Jon in the first place because he is the only boy she has met who does not mock her because of her "gift." His love helps her withstand the dark forces that rise up against her, but the loss of his love leads her dangerously close to succumbing to those forces. Each theme supports the other.

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[40] Rolv Thesen, *Arne Garborg. Europear og Jærbu*, (Oslo: n.p. 1939), 109; quoted in Linneberg, 59. "'to store hovudmotiv': striden mellom 'på den eine sida tynande, øydelggjande makter, på den andre sida skapande, byggjande makter.'"

[41] Linneberg, 59. "I kritikk og forskning er det blitt lagt vekt på at *Haugtussa* har to hovedhandlinger, nemlig kjærlighetshistorien og striden 'mot Trolldoms Vald.'"

[42] Thesen, *Arne Garborg*, 131; quoted in Linneberg, "Arne Garborg's HAUGTUSSA," 60.

[43] Edvard Beyer, "Arne Garborg," in *Norges Litteraturhistorie*, vol. III, ed. Edvard Beyer and Harald Beyer (Oslo: Aschehoug, 1975), 544; quoted in Linneberg, 60. "fordi hun når alt kommer til alt er trofast mot sine dyrest kjøpt menneskelige verdier: erkjennelse og kjærlighet."

Grieg's Reading of *Haugtussa*

Grieg extracts the love story from the larger narrative for his song cycle so that this becomes the principal theme, and the issue of good versus evil is relegated to the category of a minor topic. Grieg does include occasional textual references to a dark, otherworldly presence, such as in "Det syng," but they are brief and infrequent.[44] The primary focus of the song cycle is, unquestionably, love—more particularly, love and loss. James Massengale suggests that Grieg may have "unconsciously" followed the same tendency as did Garborg, to whom the love story revealed itself as he wrote—that, perhaps, the same thing happened with Grieg as he worked with the poems.[45]

Grieg's focus may have been much more deliberate than Massengale claims, however. In his thesis on Grieg's song cycle, Torstein Volden writes:

> The composer's ordering of the *Haugtussa* songs underscores the fact that they are, first and foremost, love songs. If we compare the overview of Garborg's ordering [of poems] with Grieg's ordering, we find that the composer has, for the most part, followed the author's version—with one essential exception: Grieg has, in his song cycle changed the order of "Elsk" [Love] and "Killingdans" [Kidlings' Dance]. Thus, "Møte" [The Tryst] and "Elsk" follow one after the other, placed in the middle of the collection as numbers 4 and 5.[46]

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[44] Peer Findeisen claims just the opposite in his article, "Naturmystik als Kern der Einheit von Ton und Wort in Griegs Liederzyklus *Haugtussa*, op. 67," *Studia Musicologica Norvegica* 25 (1999): 135. Findeisen asserts that the naïve folk belief in nature's magic and mysticism is the core, or "kernel," of the song cycle. He refers to the use of words and phrases—such as "hildrande" [bewitching] and "annan Heim" [another home]—to argue that mysticism is the topic of most of the songs in the cycle.

[45] James Massengale, "*Haugtussa:* from Garborg to Grieg," *Scandinavian Studies* 53, no. 2 (Spring 1981): 144. The article is, for the most part, a study of Grieg's *Haugtussa* sketches. Massengale did this study several years before the publication of Grieg's *Complete Works,* in which the editors of vol. 15 provide a more complete and accurate interpretation of the sketches. Massengale's article is, nevertheless, an invaluable source of information, particularly as regards Grieg's compositional technique and the development or unfolding of the form of *Haugtussa*.

[46] Torstein Volden, "Studier i Edvard Griegs Haugtussasanger med særlig henblikk på sangenes opprinnelse og på forholdet mellom poesi og musikk," (Thesis, University of Oslo, 1967), 49. "Komponistens redigering av Haugtussasangene understreker at de først og fremst er kjærlighetssanger. Jamfører vi oversikten over Garborgs redigering med Griegs redigering,

Volden explains that Grieg's reordering of two songs in the cycle creates an architectonic structure with "Møte" and "Elsk," the most obvious love songs, at the top of the arch, forming the dramatic climax of the song cycle. Thus, Grieg emphasizes the love story, not only by his choice of poems, but also by ordering the songs so that the love songs stand in the dramatic center of the song cycle.

Grieg "edits out" poems and stanzas that are too specific so that the listener who is not familiar with the verse novel perceives the song cycle as the simple, naïve fable described by Nils Kjær: "A little farm girl loves a little farm boy who deceives her." This reading leaves unanswered questions, however. Who is singing to Veslemøy in the first song of the cycle, for example, and what is the Blue-hill? Why does Veslemøy seem to see through a veil into another world in the second song, and why does she tremble? Who is the mysterious boy that Veslemøy loves, and how do they meet? Why does the boy forsake Veslemøy, and what happens to her after she loses him? These are some of the questions that the song cycle provokes but does not answer.

Many details are absent from the song cycle, and some of the omissions seem deliberate. Most of the questions that I posed above are answered in verses that Grieg excludes from his selected poems. In the poem, "Det syng" [It sings], for example, the first section describes the scene, tells us that there are otherworldly creatures about, and indicates that the song floats in on the air to a

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finner vi at komponisten stort sett har fulgt forfatterens redigering—med ett vesentlig unntak: Grieg har i sin sangsyklus latt 'Elsk' og 'Killingdans' bytte plass. På denne måten kommer 'Møte' og 'Elsk' like etter hverandre, plassert midt in samlingen som nr. 4 og 5."

half-conscious Veslemøy. The second song, "Veslemøy," also omits important contextual elements. Massengale observes:

> Grieg eliminates the first four lines of the last stanza [of the poem, "Veslemøy"]… In doing so, he has removed the situational element from her portrait. In the verse novel, Veslemøy has just seen a disturbing vision from the other world… This is her definitive initiation into the category of the visionary, and the realization of it terrifies her.[47]

It is because of her terrifying experience that Veslemøy appears as she does, but the song "makes it appear that Veslemøy *always* trembles about the mouth, or *always* stares 'far into another world.'"[48] Grieg omits information from other songs as well. In many poems, Jon is mentioned by name, including "Vond dag" [Hurtful day], but his name is never used in the song cycle. In addition, we learn from the poem, "Vond dag," that Jon has forsaken Veslemøy in order to marry a rich girl, but Grieg excludes these verses from the song.

Grieg also gives us only a glimpse of the underworld that is so much a part of Garborg's novel. Despite the fact that there is very little detail, however, we do sense the essence of that world in "Det syng." The Blue-hill as well as the being that sings the song are, clearly, not of this world, as the refrain intimates: "Bewitched by your spell /, with me you must dwell / your spinning wheel tread in the misty Blue-fell."[49] This is little more than a vague foreshadowing, though, that is never developed. The song, "Elsk" gives us some subtle intimation of Garborg's underworld as well when Veslemøy mentions trolls,

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[47] Massengale, "Garborg to Grieg," 139-40.
[48] Ibid.
[49] Edvard Grieg, "Det syng" [The Enticement], *Haugtussa* Op. 67 no. 1., English translation by Rolf Stang, in *Edvard Grieg Complete Works*, ed. Dan Fog and Nils Grinde, vol. 15, *Songs Opus 58-70 and EG 121-157* (Frankfurt: C. F. Peters, 1991), 73.

witches, and spells, but without the larger context of Garborg's story, it seems like nothing more than the fantasies of an infatuated girl.

We know that Grieg set out to compose a much larger work based on Garborg's novel when he started on the songs, but his sketches indicate that he probably intended, from the beginning, to compose a tragic song cycle using the *Haugtussa* poems. Although the final, published cycle includes only eight songs, Grieg originally chose twenty poems from Garborg's verse novel to set to music, and, as noted in Chapter 2, there are extant sketches of these twenty songs in various stages of completion. Still, even when Grieg envisioned a larger, more involved work, he apparently did not intend to go beyond the point of Jon's betrayal and Veslemøy's despair at losing him. Of the twenty poems Grieg originally selected, "Ved Gjætle-bekken" [At the Brook], the forty-fourth of seventy poems, was the final one he selected from the novel. There are no song sketches of poems that occur later in the story. "Ved Gjætle-bekken," then, was almost certainly always intended to be the last song of the cycle. In this poem, Veslemøy, realizing that Jon has forsaken her, retreats to a brook and seeks solace at the water's edge. She sings of her overwhelming loneliness and her need to rest, to forget, to sleep. We might even wonder—if we are not familiar with Garborg's novel—whether Veslemøy has gone to the brook to die. She sings of such sorrow, and there is a strong sense of resignation and finality in her words: "No song sing of me, my poor thoughts to betray! / Oh let me now slumber, slumber"."[50] Massengale states:

[50]Ibid., "Ved Gjætle-bekken" Op. 67 no. 8, 108.

> "Grieg does not concern himself with what happens to Veslemøy in the novel after her monolog at the brook. The power from the other world that coaxes her away from her own, and eventually compels her to wrestle with her own hatred and jealousy, has no explicit part in Grieg's cycle. But his conception of her character otherwise was continually deepening."[51]

Although it seems evident from the sketches that Grieg planned to end his song cycle with "Ved Gjætle-bekken," there is reason to believe that he may have originally intended to include more allusion to trolls and the underworld from Garborg's novel in the musical work. Table 3.2 shows the titles of poems for which Grieg began sketches. Note that all of these titles have either an opus number or an EG number, regardless of whether the song is complete. An asterisk next to titles with an EG number indicates that the song was completed by Grieg or by the editors of the GGA and published for the first time in the *Collected Works*. Brackets indicate the section from which each poem is taken.

[51] Massengale, "Garborg to Grieg," 142-3.

Table 3.2. *Haugtussa* poem titles originally selected by Grieg.

Section Prologue	*Prologue* **EG 152a**
Section I, "Heime"	"Veslemøy ved rokken" [Veslemøy at the spinning wheel] **EG 152b** "Kvelding" [Evening] **EG 152c** "Sporven" [The Sparrow] **EG 152d** * "Det syng" [The Enticement] **Op. 67 No. 1** "Fyrivarsl" [Forewarning] **EG 152e**
Section II Veslemøy synsk	"Veslemøy" **Op. 67 No. 2**
Section V "I slåtten"	"No ljåen han syng" [When the scythe sings] **EG 152f** * (Grieg titles the song "I slåtten" [In the Hayfield]) "Veslemøy undrast" [Veslemøy Wondering] **EG 152g** *
Section VI "Dømd"	two incomplete sketches of part one one complete sketch of part two, titled "Dømd"[Doomed] **EG 152h** *
Section IX "Sumar i fjellet"	"Den snilde guten" [The nice boy] **EG 152i** "Veslemøy lengtar" [Veslemøy Longing] **EG 152j** * "Blåbær-Li" [Blueberry slope] **Op. 67 No. 3** "Møte" [The Tryst] **Op. 67 No. 4** "Killingdans" [Kidlings' Dance] **Op. 67 No. 6** "Elsk" [Love] **Op. 67 No. 5** "Skog-glad" [Forest joy] **EG 152k** "Ku-lokk" [Cow call] **EG 152L** * "Vond dag" [Hurtful day] **Op. 67 No. 7** "Ved Gjætle-bekken" [At the Brook] **Op. 67 No. 8**

We see from the above table that there could have been much more emphasis on Veslemøy's struggle against evil had Grieg completed a work using all these titles. The poems, "Veslemøy ved rokken," "Kvelding," Fyrivarsl," "Dømd," "Den snilde guten," and "Skog-glad" all include reference to the realm of trolls and spirits. The poem "Fyrivarsl" is especially significant because it is in this poem that Veslemøy's sister appears to tell her of the difficult fate that she

must face. Unfortunately, many of the incomplete sketches consist of only a few measures, so it is difficult to ascertain what Grieg's intentions were for these songs or even what verses he planned to use from the poems. We may assume that Grieg intended to keep Jon anonymous, however. The poem, "Den snilde guten" names Jon in the first stanza, but Grieg begins his song sketch with the second stanza.

The table also shows, nevertheless, that Grieg was most interested in the love story. Note that the majority of the poems are from the section "Sumar in fjellet" [Summer on the mountain]. The romance between Veslemøy and Jon is in this section.

Why, we may ask, would Grieg exclude so many of the rich, imaginative elements of Garborg's story and focus on one tragic aspect? It would have been possible to tell the whole tale within the scope of a song cycle. A contemporary Norwegian composer has, in fact, recently written a new "song cycle" on Garborg's text. The Norwegian recording company, *Kirkelig Kulturverksted*, released Ketil Bjørnstad's CD album, *Haugtussa*, in 1995.[52] Bjørnstad succeeds in conveying the complete, though abridged, story in seventeen songs. The table below lists the song titles from Bjørnstad's musical adaptation of *Haugtussa*. I have also included section and title numbers for ease in referring to these poems in Chapter 2.

[52] Lynni Treekrem, *Haugtussa*, words by Arne Garborg, music by Ketil Bjørnstad, produced by Erik Hillestad, compact disc FXCD 159, Kirkelig Kulturverksted, 1995.

Table 3.3. Song titles from Ketil Bjørnstad's *Haugtussa.*

1. "Til deg, du heid og bleike myr" (Prologue)
   [To you, heath and pale marsh]
2. "Det syng" (**I**/5)
   [It sings]
3. "Fyrivarsl" (**I**/6)
   [Forewarning]
4. "Veslemøy" (**II**/2)
5. "Haugtussa" (**II**4)
6. "Måneskinsmøyane" (**VII**/1)
   [Moonlight maidens]
7. "Mot soleglad" (**VIII**/1)
   [At sunset]
8. "Den snilde guten" (**IX**/2)
   [The nice boy]
9. "Møte" (**IX**/7)
   [Meeting]
10. "Elsk" (**IX**/9)
    [Love]
11. "Vond dag" (**IX**/13)
    [Hurtful day]
12. "Ved Gjætle-bekken" (**IX**/14, section 1)
    [At Gjætle brook]
13. "Mjukt som i gråt" (**IX**/14, section 2)
    [Softly as with tears]
14. "Haust" (**XI**/1)
    [Autumn]
15. "Uro" (**XI**/8)
    [Unrest]
16. "Bøn" (**XI**/9)
    [Prayer]
17. "Fri" (**XII**/1)
    [Free]

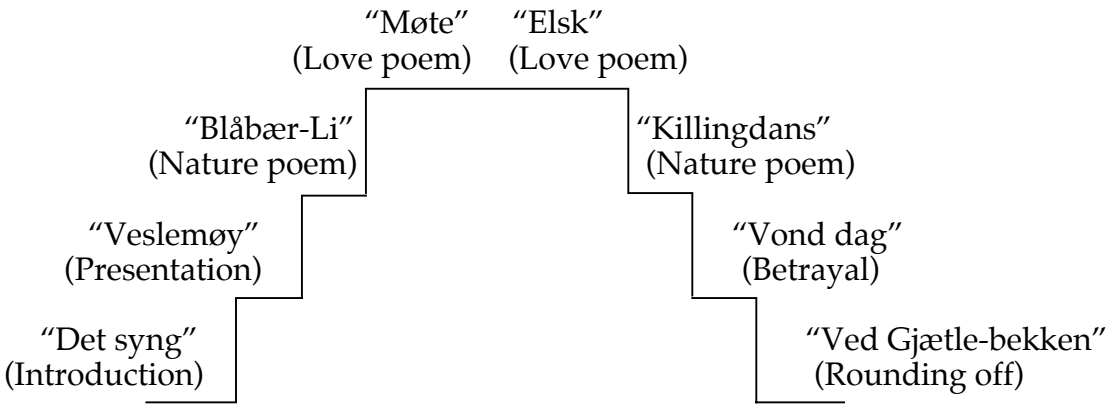
Bjørnstad sets many of the same poems that Grieg does. In fact the two cycles have six poems in common, but Bjørnstad often includes verses that Grieg omits, giving the listener more information in songs like "Vond dag" [Hurtful day] and

"Mjukt som i gråt" [Softly as with tears—from section two of "Ved Gjætle-bekken"].

Bjørnstad's album shows that a more complete story can be told within the confines of a relatively short musical work. There must, then, have been other creative reasons for Grieg's selective and exclusive choice of texts and his focus on one aspect of the novel, namely the story of Veslemøy's love and loss.

Torstein Volden suggests that Grieg may have chosen the eight songs included in Op. 67 from among the twenty original songs and sketches in order to give the song cycle better unity. As mentioned, Volden proposes an architectonic structure in the song cycle in which the love songs, "Møte" and "Elsk," create the climax. He further submits that the songs surrounding "Møte" and "Elsk" frame these songs symmetrically. Example 3.2 is adapted from a figure in Volden's thesis.[53]

Example 3.2. Architectonic form of *Haugtussa* Op. 67



[53] Volden, "Studier i Edvard Grieg's *Haugtussa*," 50.

Volden writes, concerning the arch form of the cycle:

> By definition, this is the cyclic unity of the *Haugtussa* songs… Seen from this point of view, it is… easy to understand the composer's criteria for the selection of the individual poems: They are chosen because of the requirement for cyclic unity and epic coherence. Edvard Grieg wanted to portray Veslemøy in all her simplicity and grandeur by choosing the poems that could do this with concise, impressionistic images.[54]

Volden's argument is convincing, and the song cycle does seem to be unified and tightly organized, with an emphasis on Veslemøy and her first experience with love. Clearly, Grieg's choice and editing of poems results in a clear narrative path, the nature of which will be discussed in detail in Chapter 4.

Possible Influences on Grieg's Song Cycle

Grieg himself did not write anything about his specific choices of poems for the *Haugtussa* songs, but it seems likely that there were creative reasons for Grieg's exclusion of many of the elements of Garborg's novel from the song cycle. He may have wanted to diminish some of the more fantastic aspects of the story in order to "normalize" the narrative. It is evident from a letter that Grieg wrote to Gottfred Matthison-Hansen that he was concerned about the public's reception of the song cycle. He wrote: "I have been trying to organize my *Haugtussa* music, for the text unfortunately creates some obstacles that I still have

[54] Ibid., "Per definisjon er dette den sykliske enhet i Haugtussasangene… Sett under denne synsvinkel, er det…lett å forstå komponistens criteria for utvalget av de enkelte dikt: De er valgt ut etter kravet om syklisk enhet og episk sammenheng. Edvard Grieg har ønsket å skildre Veslemøy i all sin enkelhet og storhet ved å velge ut de dikt som i korte impresjonistiske billeder kunne gjøre dette."

not overcome. And I don't know anybody in the whole country of Norway who understands these things."[55]

Grieg may also have chosen to pattern the song cycle after others that he knew or admired. Though his song albums often feature a single poet, and some collections—most notably the Op. 33 song settings of poems by A.O. Vinje—are sometimes treated as sets in performances, *Haugtussa* is the only true song cycle in Grieg's oeuvre and the only opus designated by Grieg as such. Given that this was Grieg's first and only song cycle, it is reasonable to assume that he might have modeled his composition on others with which he was familiar.

The song cycle as a genre is mainly associated with the nineteenth-century German *lied*, and two of the most popular composers of German song cycles were Franz Schubert and Robert Schumann. Grieg was trained in the German musical tradition as a student at Leipzig Conservatory. He studied the works of Schubert and Schumann and knew them well. Grieg particularly admired the works of Schumann, and he believed that Schumann's treatment of text was remarkably sensitive. Lawrence Kramer asserts, however, that Schumann was inattentive in his treatment of text. He writes: "[Schumann] considered [poetry] secondary in song; his own songs alter their texts freely, even carelessly."[56] Beate Perrey, on the other hand, interprets Schumann's treatment of text differently. She writes:

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[55] Edvard Grieg, Troldhaugen, to Gottfre Matthison-Hansen, 6 September 1895; quoted in Benestad, *Man and Artist*, 340.

[56] Kramer, 131.

> Schumann conceived of the poem as a stimulus for his musical interpretation, which allowed him to reflect upon the poem freely. This compositional procedure is far removed from the earlier models based on imitation and assimilation. With Schumann, song composition became a means of creatively working on language whereby it was raised to a "higher sphere of art," as he gave poetry a voice…
>
> The Romantics' preoccupation with synaesthesis influenced Schumann's conception of song. His treatment of language in *Dichterliebe* shows this concern to bring the two, music and poetry, closely together so as to form an expressive synaesthetic whole. It is, however, always the emotive core of a poem… that Schumann tried to capture musically… In opposition to either poetic ignorance on the one hand, or musical realism on the other, Schumann's settings demonstrate the kind of imaginative reading that increases the poetic function of the poem such that its potency is realized through the language of music. The idea is described in Schumann's dictum "music is the highest potential of poetry."[57]

Grieg himself wrote the following in an article on Schumann for *The Century Illustrated Monthly Magazine*: "In conjunction with his predecessor Franz Schubert, and in a higher degree than any contemporary,… he pervades the literature of the musical 'romance' [lied]."[58] Grieg also stated in the same article:

> Intentionally I have chosen to consider last that portion of Schumann's work which proves him to be what, according to his innermost nature, he really was—a poet. I refer to his songs…
>
> If there is anything at all that Schumann has written which has become, and has deserved to become, world literature, it is surely his songs. All civilized nations have made them their own. And there is probably in our own day scarcely a youth interested in music to whom they are not, in one way or another, interwoven with his most intimate ideals.
>
> With Schumann the poetic conception plays the leading part to such an extent that musical considerations technically important are subordinated,

[57] Beate Perrey, "Fragmentation of Desire: Schumann's *Dichterliebe* and Early Romantic Poetics," (Ph.D. diss., University of Cambridge, 1996), 71; 178-9.

[58] Edvard Grieg, "Robert Schumann," *The Century Illustrated Monthly Magazine* 47, no. 3 (Jan. 1894): 440.

> if not entirely neglected. For all that, even those of his songs of which this is true exert the same magic fascination.[59]

Grieg's assessment of Schumann's song composition aesthetic is very similar to his own stated purpose of giving priority to the text.

We know that Grieg's wife, Nina, who was a fine singer and his greatest inspiration with regard to song compositions, performed and loved the works of Schubert and Schumann. In an article about one of Nina's performances, a critic for *Nordisk Musikktidene* wrote: "Mrs. Grieg has more that any other, we have heard, inspiration of the 'heart,'… The execution of her husband's songs are, of course, her forte, but also the performance of Schubert and Schumann can undoubtedly be characterized as exemplary and unsurpassed."[60] Another indication of Nina's love for these composers is in a 1913 letter to her friend Hanchen Alme:

> Now the winter is beginning for us here in Copenhagen. We came from Fuglsang the day before yesterday and have installed ourselves in the same room as last year, on the third floor, away from all the fashionable living that goes on further down. A little while ago, Hornung & Møller sent the piano, and when it is there, I feel immediately that everything is in its right place… Sometimes I have a feeling that I ought to concern myself more with the modern romances, but when I occasionally pick one up, it's as if I get stones for bread, and I love Schubert and Schumann twice as much.[61]

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[59] Ibid., 446-7.

[60] No author given, *Nordisk Musikktidene* [Nordic Musical Times], no date given; quoted in Inger Elisabeth Haavet, *Nina Grieg: Kunstner og Kunstnerhustru*, (Oslo: H. Aschehoug & Co., 1998), 171. "Fru Grieg eier som ingen anden, vi har hørt, 'hjertets' inspirasjon, … Foredraget av hendes mands sange er selvfølgelig hendes force, men også udførelsen af Schubert og Schumann tør betegnes som mønstergyldigt og uovertruffet."

[61] Nina Grieg, to Handchen Alme, uncited letter; quoted in Ibid. 318-19. "Nu begynder vinteren for oss her i Kjøbenhavn. Vi kom fra Fuglsang iforgårsaftes og har idstalleret os i de samme værelser som ifjor i 3die etage, vekke fra alt det mondaine liv, som rører sig længere ned. For en liden stund siden sendte Hornung & Møller flygelet, og når det står der, synes jeg med engang at alting er kommet på sin rette plads… Stundom har jeg en følelse af at jeg burde

Clearly, both Schumann and Schubert were influential composers for Grieg, and it is conceivable that song cycles by these two composers served, to some degree, as models for Grieg's *Haugtussa.* Two works in particular—*Dichterliebe* by Schumann and *Die schöne Müllerin* by Schubert—have textual narratives that are noticeably similar to *Haugtussa*. *Die schöne Müllerin*, particularly, has much in common with Grieg's song cycle. In *Müllerin*, a young wandering mill worker falls in love with the beautiful miller's daughter. She returns his love at first, but when she later falls in love with a hunter and forsakes the miller, he drowns himself, and the sea carries him away with a lullaby. It is reasonable to believe that Schubert's "Des Baches Wiegenlied"[The Brook's Lullaby], the final song from *Müllerin*, came to Grieg's mind when he read the *Haugtussa* poem, "Ved Gjætle-bekken" [At Gjætle Brook]. Another similarity between *Die Schöne Müllerin* and *Haugtussa* is that the beloved is nameless in both song cycles, although named in the original texts.[62]

In Schumann's *Dichterliebe*, there is less of a clear storyline, but the protagonist, a poet, sings of his thoughts and feelings about the woman he loves. He also is spurned, and he sings of his overwhelming sorrow, his death, and his grave. In the last song of that cycle, "Die alten, bösen Lieder" [The old, evil songs], the poet sings of sinking a coffin with all his love and pain into the sea.

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beskjæftige mig mere med moderne romancer, men når jeg imellem tager fat på noget, er det som jeg får stene for brød og jeg elsker Schubert og Schumann dobbelt så høit."

[62] The miller's daughter was named Rose in the text source for Schubert's song cycle, Willhelm Müller's "Lieder play," also titled *Die Schöne Müllerin*. See Leon Plantinga, *Romantic Music: A History of Musical Style in Nineteenth-century Europe*, (New York: W.W. Norton & Co., 1984), 124-6.

We see the theme of love and loss in all three of these song cycles, and each one ends at water's edge. This would seem to indicate a clear influence of *Die schöne Müllerin* and *Dichterliebe* on *Haugtussa* so far as textual narrative and organization are concerned.

We may ask then, given Grieg's selective editing of Garborg's poems for use in the song cycle and given the clear similarities between the narratives of Grieg's song cycle and the aforementioned works by Schubert and Schumann, whether the composer accomplished his own stated goal of giving "expression to the poet's innermost intentions." Can we maintain that the song cycle is a true musical interpretation of the text? The answer is really yes and no. Grieg excluded a large portion of the story and, in that way, was not true to the poet's intentions. He did, however, encapsulate the tone of the *Haugtussa* poems with his song settings. Garborg himself seems to have been very satisfied with Grieg's treatment of the *Haugtussa* texts, and the complimentary letter[63] he sent to Grieg after having heard the songs helps to explain how Grieg's songs musically portray the atmosphere of *Haugtussa*. Garborg wrote that Grieg had captured the music of the underworld and the soft, subtle character that he himself had tried to convey with words. More importantly, he observed that Grieg was able to capture the mood of the individual poems—the underworld of "Det syng," the joy of summer in "Killingdans" and the moving, enchanting character of "Ved Gjætle-bekken."

[63] See this chapter, p. 80.

Grieg's interpretation of Garborg's verse novel is a new creation—a blend of Garborg's words and Grieg's music. The song cycle is a new and personal reading of the story in which there is a strong focus on a single element, Veslemøy's love and loss. Referring back to Edward T. Cone, we are reminded:

> "Like music, poetry exhibits different forms depending on the aspect the reader considers as most important… What the composer does, then, when he sets a poem to music, is to choose one among all its forms—or, more accurately, since it is impossible, except by abstraction, to isolate one single form, he delimits one subset within the complete set of all possible forms.[64]

This is what Grieg does with the song cycle, *Haugtussa*—he "delimits one subset" from the verse novel and gives it the emphasis in the song cycle. Because of this, many of the dramatic features from Garborg's tale are not included the composer's work. Massengale makes an insightful observation concerning this very issue:

> What appears never to have occurred to Grieg was that there might be some way to capsulize the entire verse novel without picking and cutting at large numbers of different sections of the story. The poem "Laget" [The Party] might have served such a purpose admirably: almost a dozen different stanzaic patterns are combined in Garborg's description of the dancing party. Veslemøy's visions and the struggle within herself to stay in "this world" are forcefully portrayed. It was not, however, the struggle for humanity that moved Grieg deeper into his cycle, but the struggle for love.[65]

We may conclude that Grieg is partially successful in giving a true musical interpretation of the poet's text because he captured the tone of the

[64] Cone, "Words Into Music," 8-9.
[65] Massengale, "Garborg to Grieg," 141.

individual songs, but at the same time, his selective editing and adaptation of Garborg's novel leaves out a large part of the author's story. Grieg's appropriation of a story from within a story for the song cycle results in an inaccurate or at least an incomplete reading of Garborg's *Haugtussa*. Grieg assembles a new narrative, based on the original, but abridged.

With regard to the spirit and quality of each *Haugtussa* song, however, Grieg succeeds in "[letting] the poem reveal itself and… [intensifying] it.[66] As we will see in the analysis that follows, Grieg skillfully creates the appropriate mood at every stage of the song cycle, providing a musical reflection of the text that parallels the narrative path of the poems.

[66] Edvard Grieg, to Henry T. Finck, 1903; quoted in Foster, *Songs*, 12.

Chapter 4

The Motives and the Narrative Path

As we saw in Chapter 3, Grieg has taken a single story line from Garborg's novel and made it the focus of the song cycle. His poem selections give only a partial account of Veslemøy's experience, but his organization of the eight songs of Op. 67 into a unified whole results in a new, tightly focused narrative. James Massengale suggests that we may view Grieg's adaptation of *Haugtussa* as either "an extract with no directly meaningful connection with the verse novel, or a distillation of the novel's most poignant moments."[1] Returning to Joseph Campbell's "hero's journey," we see that, in Grieg's adaptation of Garborg's novel, Veslemøy is not allowed to complete the journey—Grieg cuts her off before she is able to come full circle. In extracting the story of Veslemøy's love and loss, Grieg wisely chooses, from his completed song sketches, those songs that give the greatest unity and continuity to that love story. Furthermore, Grieg takes great care with his song settings so that he not only captures the mood of the various poems, but also creates a musical, motivic narrative that reflects the poetic.

The use of motives is, perhaps, Grieg's most important device for generating a consistent thread throughout the cycle and for giving interpretation

[1]James Massengale, "*Haugtussa:* from Garborg to Grieg," *Scandinavian Studies* 53 no. 2 (Spring 1981): 150.

to the poetic narrative. Two motives are of particular importance throughout the cycle, and both are common melodic figures—one in all common-practice music, the other in Norwegian folk music and the music of Grieg. The figures acquire the power and significance of motives by repetition and by consistent association with the characters or emotions they represent. The motives function in very much the same way that a *leitmotif* does, except that Grieg's use of melodic motive is regulated by the limitation of the strophic song setting that is characteristic of the Scandinavian *romanse*. Most of the *Haugtussa* songs are in this strophic form. In his article, "Forholdet mellom harmonikk og tekst i noen Grieg-romanser" ["The relationship between harmony and text in some Grieg romances"], Asbjørn Ø. Eriksen points out:

> In a strophic *romanse*, there cannot be as close a relationship between text and music, because the same music is set to each poetic stanza, even though each strophe must say something new. In the latter case, one can imagine that the composer endeavors to emphasize the overall mood that is found in the poem.[2]

Grieg succeeds, nevertheless, in "painting" text with musical motive even within the perceived confines of the strophic form. As we will see later in a detailed examination, the two main motives clearly enliven the text, giving melodic interpretation to the poetic narrative.

[2] Asbjørn Ø. Eriksen, "Forholdet mellom harmonikk og tekst i noen Grieg-romanser," *Studia Musicologica Norvegica 7* (1981): 30. "I en strofisk romanse kan det ikke være en så nær detaljsammenheng mellom tekst og musikk, siden det settes samme musikk to hver diktstrofe, til tross for at hver strofe nødvendigvis må si noe nytt. I det siste tilfellet kan man tenke at komponisten søker å understreke den samlede grunnstemning man finner i diktet."

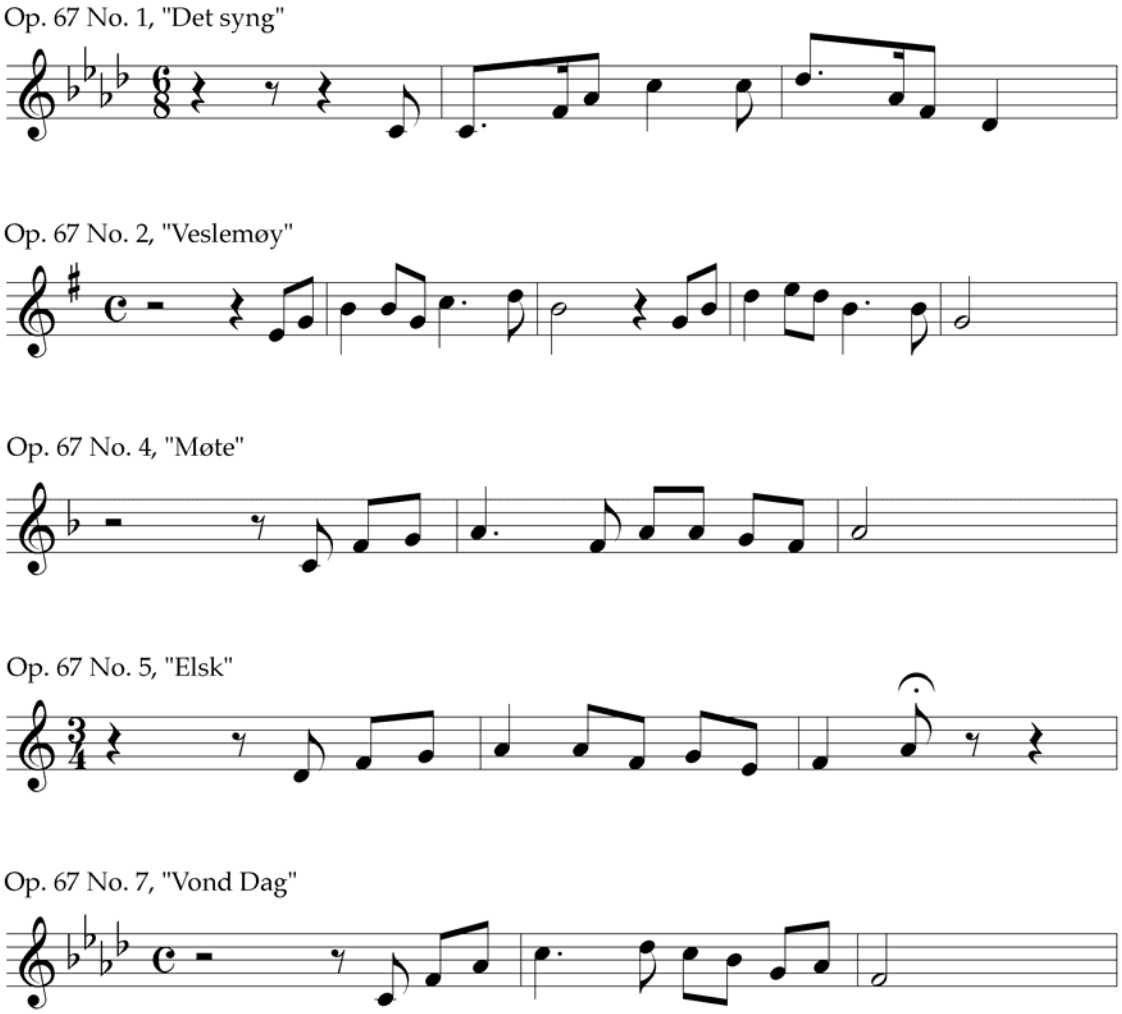
The Two Motives

The "Veslemøy" motive is a simple ascending tonic triad, arpeggiating most often from scale-degree $\hat{5}$, but in some cases, from scale-degree $\hat{1}$. This melodic figure is hardly uncommon in tonal music, but it attains power as a motive as it appears again and again in similar contexts. The Veslemøy motive retains its symbolic meaning throughout the *Haugtussa* songs and sketches. Keeping in mind that Veslemøy is meant to represent innocence and to serve as a symbol of all humanity—a universal symbol, as it were—there could be no more appropriate musical representation of her than a simple triad. The arpeggiated triad serves as a consistent musical representation of the protagonist, as we will see in the detailed motivic analysis to follow. The motive is altered and varied at times, reflecting Veslemøy's experiences, but it refers to her, with only a few exceptions that will be mentioned later. Furthermore, it occurs as the opening melodic gesture in nearly all of the songs connected with Veslemøy. This strengthens the argument that the triad does serve as a motive in the song cycle.

The original, unaltered motive, as seen in the opening of "Det syng" [The Enticement], is a minor tonic triad, although it occurs on different scale degrees and in the major mode as well. The combination of the arpeggiated triad and the minor mode is appropriate for Veslemøy. The triad, simple and unadorned, yet somewhat clouded or darkened by a minor third, is a fitting representation of a girl who, though young and innocent, sees otherworldly beings and is vulnerable to those dark influences.

The Veslemøy motive appears as the opening vocal gesture in five of the eight songs of Op. 67, and each of these songs is intimately associated with Veslemøy. Example 4.1 shows the opening vocal lines of the five songs that begin with the motive. The primary, unaltered Veslemøy motive, an arpeggiation of an f-minor triad from C to C (i.e. C-F-A♭-C), is the opening vocal phrase of "Det syng," the first song in the cycle. The two most common variations of the motive are an arpeggiation that begins from the chord root, rather than the fifth, as in the opening of "Veslemøy" (Op. 67 No. 2) and a passing motion from the chord root to the third, preceded by a leap from the fifth, as in "Møte" [The Tryst] (Op. 67 No. 4).

Example 4.1. The Veslemøy motive and variations as they appear in opening measures of the published *Haugtussa* songs.

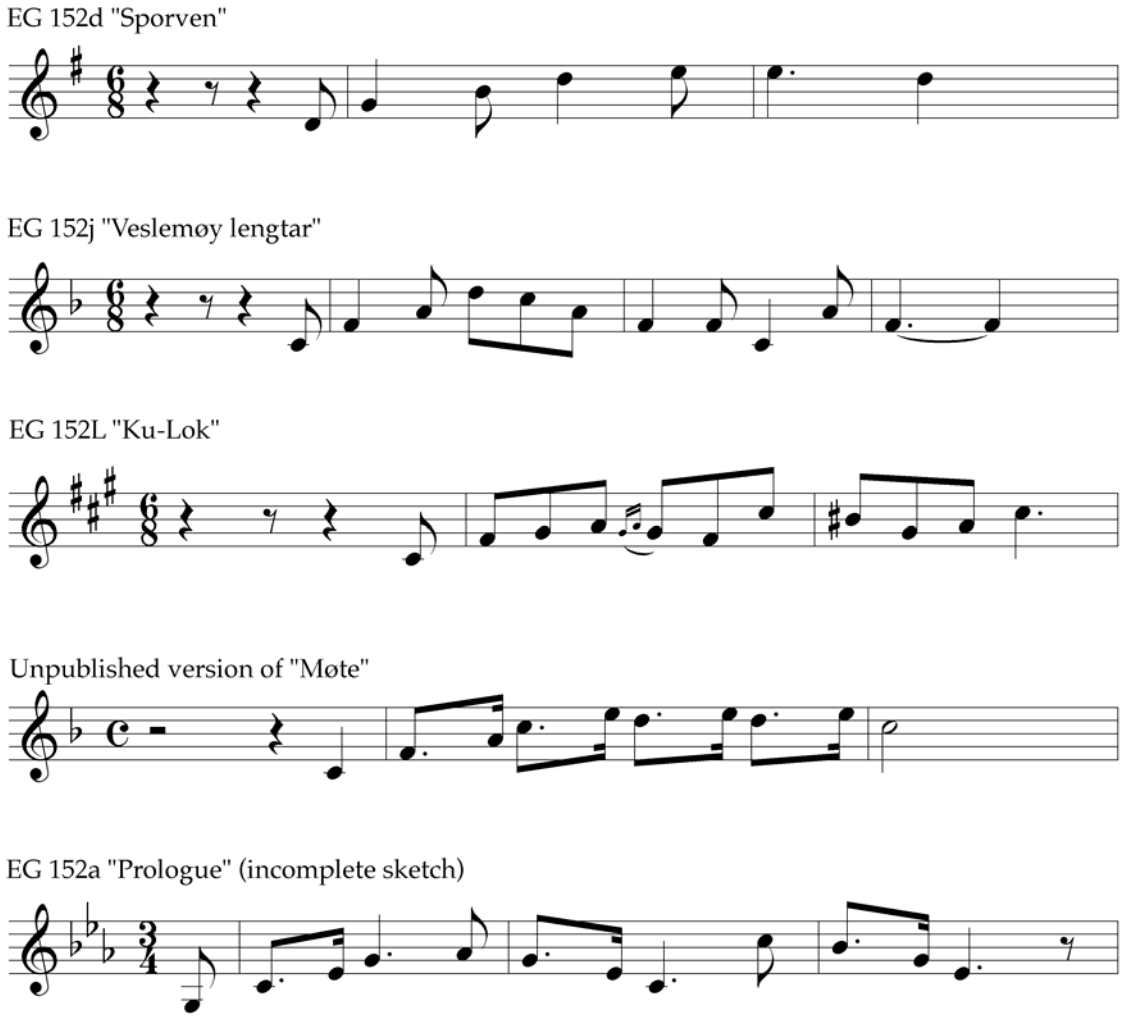


The Veslemøy motive appears to have been Grieg's first musical idea for the *Haugtussa* song cycle—it comprises the opening gesture of what was most likely the first *Haugtussa* song sketch. The song, "Sporven" [The Sparrow] dated

26 May [1895], is the earliest dated sketch.[3] It was not included in Op. 67, but it has been published for the first time in the GGA. The first few measures of the song are included in Example 4.2, first system. The gesture also appears in a sketch for a song setting of the first poem in Garborg's verse novel, a song that was not completed. The poem itself does not have a title, but Grieg wrote the title, "Prologue" on his sketch. An excerpt from this sketch is also included in Example 4.2, last system. The other excerpts in Example 4.2, all of which are from *Haugtussa* songs that were not included in the published opus, further illustrate the consistent association of the motive with the protagonist, as each of these songs is also closely associated with Veslemøy.

[3] This song evokes images of Veslemøy, who at this point in the narrative, is like the sparrow, free, happy, and unafraid. It is, therefore, appropriate that Grieg should link the Veslemøy motive with the sparrow in this song. Veslemøy likens herself to a bird in several places in the verse novel as does the narrator, and birds are associated with Veslemøy throughout *Haugtussa*.

Example 4.2. The Veslemøy motive and variations as they appear in opening measures of unpublished *Haugtussa* songs.



It is significant that such a common musical gesture is used carefully and sparingly otherwise. There are only a few instances in the song cycle where there is an arpeggiated triad that is not associated directly with Veslemøy, and in such cases, the triad does not act as a motive. Furthermore, it is not used as an opening gesture in these songs, and it is less prominent. I will illustrate with one

example. The song "I slåtten" [In the Hayfield] (EG 152f)[4] is a depiction of the haying season. It is not connected with Veslemøy—she is not mentioned or alluded to. The song begins with the text, "Now the scythe sings on the moist meadow" [No Ljåen han syng på den saftige Voll] and it is in the style of a Norwegian *gangar*. Beryl Foster makes an insightful observation regarding a play on words with the title and the folk-music style of the song. She explains: "'Slåtten' here means 'the hay-field', but a *slått* is also a Norwegian dance, and Grieg uses the rhythm of the *gangar* [dance] form, marked 'allegro vivace.'"[5]

It is reasonable to assume that Grieg would also use other characteristic devices of this folk-music style, which he does. The piano accompaniment mimics the pedal drones and open intervals of a Hardanger fiddle, and there is section of the melody where arpeggiated thirds are present. Consecutive thirds, either ascending or descending, are common in Norwegian folk music, so the use of them in this song, along with the *gangar* rhythm and the open fifths in the piano is appropriate. We may interpret the thirds here as a stylistic device meant to elicit a strong folk-music effect rather than as an occurrence of the Veslemøy motive. It should be noted, moreover, that the triad arpeggiations do not appear until the second phrase of this strophic song. Bear in mind that the Veslemøy

[4] There is another completed song, not included in the published cycle, that is not associated with Veslemøy. It is a setting of the second part of the poem section entitled, "Dømd" [Doomed], and it does not contain any arpeggiated triads. All of the songs in the published cycle except one, "Killingdans," are closely associated with the protagonist and employ the Veslemøy motive either as the opening gesture or in the first vocal phrase. "Killingdans" does not contain the motive at all, and this is to be expected given the subject. The incomplete sketches follow the same pattern—those that are connected with the protagonist employ the Veslemøy motive in at least one version (when there is more than one setting of the same text). The songs outside the Veslemøy narrative use triad arpeggiations sparingly or not at all.

[5] Beryl Foster, *The Songs of Edvard Grieg*, (Aldershot, England: Scolar Press, 1990), 235.

motive almost always appears as an opening gesture in the songs that are clearly associated with the protagonist.

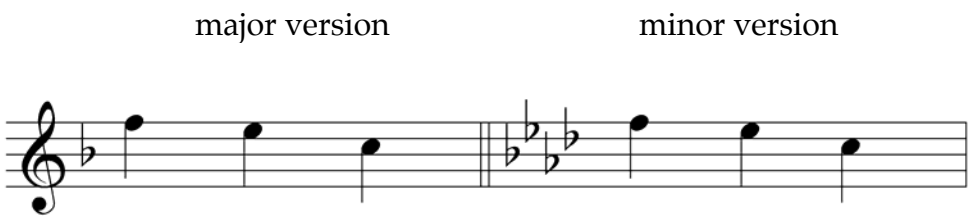
The "love" motive is consistently denotative of Veslemøy's love for Jon, but there are different connotations associated with the motive, reflective of Veslemøy's emotions. Initially the motive connotes joy, but in the course of the song cycle, it is transformed into a symbol of sorrow. This motive is a common stylistic feature in Grieg's music—it has been identified and discussed by many Grieg scholars.[6] It appears in different versions throughout the cycle, the two most prevalent of which are shown in Example 4.3. The version that is undoubtedly most familiar to most concert-music listeners is the half-step/major third rendering that opens Grieg's A-minor Piano Concerto. The whole-step/minor third variant is also common, and both versions appear in *Haugtussa*. I will refer to the half-step/major third form (often realized as $\hat{1}$-$\hat{7}$-$\hat{5}$) as the *major* version of the motive and the other as the *minor* version.[7]

[6] The motive was analyzed in detail by Jing-Mao Yang in the published 1998 dissertation, *Das "Grieg Motiv": zur Erkenntnis von Personalstil und musikalischem Denken Edvard Griegs* (Kassel: G. Bosse Verlag, 1998). Yang mentions four Grieg scholars who have discussed the motive (falling step - falling third). These scholars are Richard Stein, Konrad Göllner, Finn Benestad, and Dag Schjelderup-Ebbe. Note that, though Yang does not mention John Horton and David Monrad Johansen, these scholars have also identified the motive, referring to it respectively as the "Grieg Formula" and the "Grieg leitmotif."

Yang's dissertation is an in-depth catalogue of the motive. The author discusses the obvious occurrences of the three-note figure as well as "latent" motives that are buried within longer melodic gestures. Yang also uses an unusual sort of quasi-linear analysis to disclose these latent motives. The analyses are structural, and while there is value in such a catalogue, the aim of the author is different from my own. The work does not shed light on meaning and motive. I will, therefore, refer only infrequently to this dissertation.

[7] It is referred to as the "modal" version in some Grieg studies.

Example 4.3. The love motive



In the remainder of this chapter, I will discuss the motives separately for songs one through six of the cycle, and together for the last two songs, as the interaction of the two motives with one another in the last two songs is important dramatically. The two motives are present together in songs three through five as well, and they work together throughout the cycle. The way the motives interact in the last two songs, particularly, is important in the song cycle as this interaction reflects the poetic narrative—as Veslemøy's love turns painful, it has a powerful effect on Veslemøy herself. The love motive and the Veslemøy motive interact similarly—just as Veslemøy is eventually overcome by the pain of love lost, the love motive eventually overpowers the Veslemøy motive in the cycle, as we shall see in the analyses that follow.

The Constant Veslemøy Motive

The first song, "Det syng," sets an excerpt of a longer poem. Garborg's poem is in three parts, but Grieg only uses selections from the third segment of this long poem. The third part of the poem is a song sung by an otherworldly being; Grieg sets three of the five stanzas from this section of Garborg's poem. As was mentioned in Chapters 2 and 3, the listener does not know what the situation is unless he or she is familiar with Garborg's novel. Because of Grieg's choice to set only the last part of the poem, it is not immediately clear who is singing because we do not have the context Garborg provides in the first two segments. The words of the song do, however, make it clear that the singer is not of the human realm. "Det syng" is a call of seduction and, while the exact English translation of the title is "It sings," it is most often rendered "The Enticement." A blue mountain ogre sings to Veslemøy (though at this point neither she nor the listener see who is singing—we only hear the voice) entreating her to come dwell with him and the creatures of the Blue-hill. Grieg deftly recreates the otherworldly character of the poem with well-chosen harmonies and simplicity of structure. He economizes his melodic material, building the song from just a few phrases that are frequently repeated—a procedure borrowed from Norwegian folksong and used plentifully by Grieg, both in *Haugtussa* and elsewhere. His short phrases, however, are almost always repeated at a different pitch level in a compositional technique known as

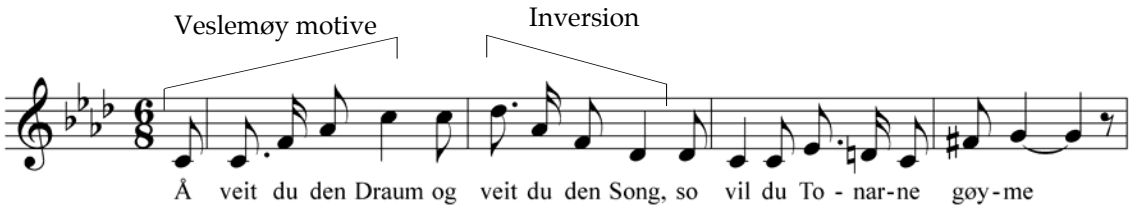
"melodic rhyme."[8] The song is, of course, addressed to Veslemøy, but it is also about her in that it gives the listener insight into Veslemøy's gifts and challenges, so it is not surprising that the Veslemøy motive is prominent. The mountain ogre can sense her innermost thoughts and fears, and the listener gains particular insight into those aspects of Veslemøy's self. She longs for a life with less pain and more beauty and contentment. She is innocent with regard to love. She is clairvoyant, which is why she is able to hear the song of the mountain ogre.

The song is in strophic form, though each verse is written out separately, and each verse is in two parts. The opening phrase of the song, built mainly from the motive, creates a melodic arch at the beginning. Note, in Example 4.4, that the arch is simply a pairing of the Veslemøy motive with its inversion a semitone higher.[9] The second part of the phrase ends with a rising figure, and the goal of the line, G, is tartly punctuated by the tritone leap from C to F sharp. The next vocal phrase employs melodic rhyme and simply repeats the opening phrase a perfect fourth higher.

[8] Eriksen, "Forholdet," *Norvegica* 7 (1981): 40. Eriksen defines melodic rhyme as "'tonal' or 'real' repetition of a phrase on another scale degree." ["tonal" eller "real" gjentakelse av en frase på et annet trinn].

[9] Yang points out in his dissertation that the upward and downward arpeggiations have a mediant relationship. The upward-directed Veslemøy motive outlines an F minor triad while the inversion is an arpeggiation of a D♭ major chord.

Example 4.4. "Det syng," Opening vocal phrase, mm. 4-7.



(Oh do you know the dream and do you know the song, then you will cherish the tones.)

The second section of the verse (m. 14) departs from the Veslemøy motive, and the harmonies create an otherworldly atmosphere. Some of the harmonic devices include unresolved chord dissonances, a broad registral palette, and strong suggestions of modality. This is appropriate to the tone of a text that is now more insistent: "Oh, you charming one! / with me you shall dwell, /in the Blue-hill you shall turn your silver spinning wheel" [Å hildrande du! / med meg skal du bu, / i Blåhaugen skal du din Sylvrokk snu]. While the Veslemøy motive is not present in the B section of "Det syng," thirds are prominent in the melody. The absence of the motive is fitting given the unearthly imagery that Grieg paints with his harmonies here. The motive, then, is present when Veslemøy is most clearly in focus, and it recedes when the singer, still addressing Veslemøy, turns to descriptions of what her life will be like in the Blue-hill.

The second song of the cycle is a physical description of the protagonist, appropriately entitled "Veslemøy." It is also a strophic song, and the verse divides into two distinct sections of nearly equal length. The poem from which Grieg took the text for this song is the only one in Garborg's novel that describes

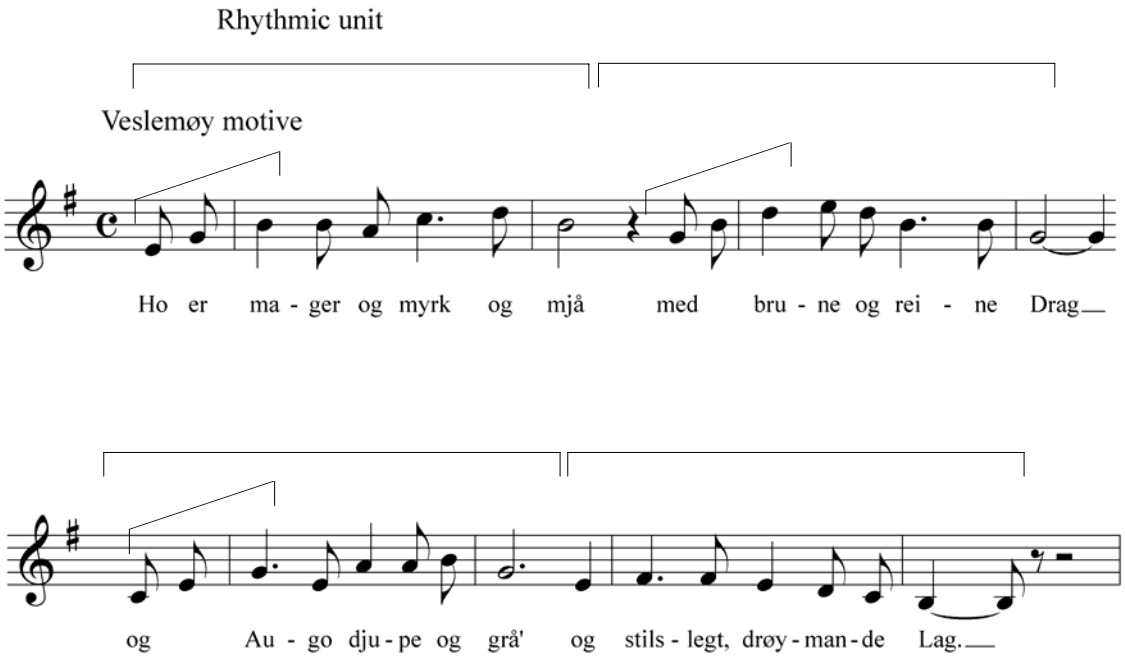
Veslemøy's physical attributes, but the depiction here in the song cycle is out of context because much has transpired in Garborg's verse novel between "Det syng" and "Veslemøy." After the song from the Blue-hill, Veslemøy is visited by her deceased sister and warned that she will have visions and the ability to see dark forces and those that "hide in the night." [i natti seg løyner]. In this section of Garborg's story, Veslemøy has just had a very frightening experience in which her uncle showed himself to her in a vision at the moment of his death. The experience, of course, has a direct effect on the way she looks. As mentioned in Chapter 3, the listener who is not familiar with Garborg's novel may wonder why Veslemøy trembles and seems to be looking into "another world." The portrait is still enlightening, however—we learn that this girl is slender and dark with a low brow and deep, gray eyes. She is also young and attractive. The poem is in three strophes of eight lines, four lines, and eight lines respectively. The song is also strophic, but there are only two verses in the song. Grieg sets the first poetic stanza as one song verse with the first four lines comprising part A and the last four lines comprising part B. The second verse of Grieg's song sets the second, four-line stanza as part A and the last four lines of Garborg's third stanza as part B; he eliminates the first four lines of Garborg's third stanza in his song setting.

The poetic description is, naturally, accompanied by the Veslemøy motive. In this song, the motive is a variation in that the arpeggiation begins from the chord root rather than the fifth. The motive here is more direct and stark, and it is shorter than the primary version. The compact form of the Veslemøy motive

fits well with the text that is also economical and unembellished. Melodic rhyme is, again, an important device for generating the overall melodic shape. It is used in the first two phrases and also within the first phrase. The vocal line opens with the Veslemøy motive on the tonic, E minor, then moves to the mediant where the motive repeats. The next phrase begins with the motive again, this time on the submediant—a transposition of the opening phrase.

There is a single rhythmic unit used throughout the song. It always consists of eight beats and begins with an anacrusis. The Veslemøy motive is made all the more apparent because it so frequently occurs at the beginning of this rhythmic component (see Example 4.5).

Example 4.5. "Veslemøy," mm. 3-10, with Rhythmic unit and Veslemøy motive identified.

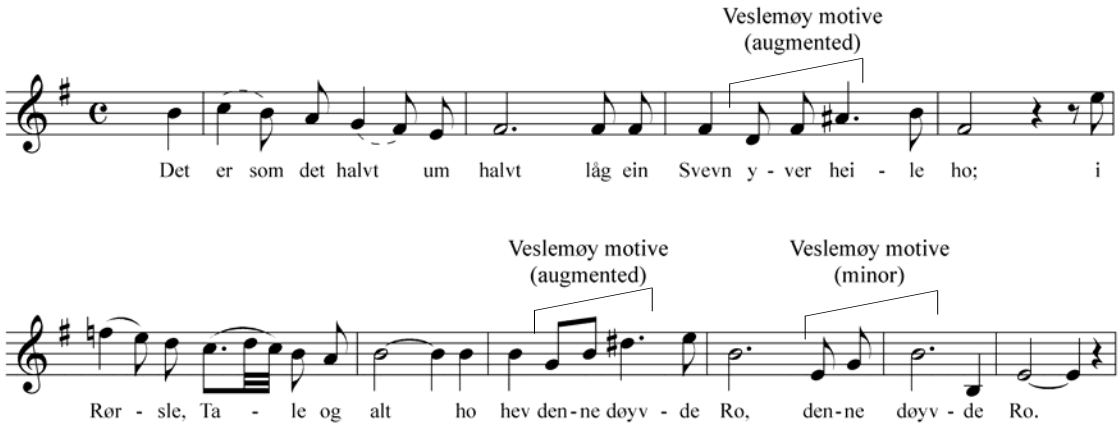


(She is thin and dark and slender with brown and plain features
and eyes deep and gray and quiet, dreamy [as in a dream state] manner.)

The Veslemøy motive is, unquestionably, the main melodic component of this song. It appears six times in the nineteen-measure verse, and as already mentioned, it is often the opening gesture of the rhythmic pattern. The treatment of the motive in the second half of the verse gives a musical clue to Veslemøy's state. I mentioned that the description of Veslemøy is out of context, but Grieg provides some melodic evidence that things are "not quite right" with Veslemøy. The motive and its variations are found in both major and minor forms throughout the cycle, but the song "Veslemøy" is the only song in the cycle

where the motive appears in an augmented form. This happens twice in the second half of the strophic verse. The two occurrences are virtually identical (only on different scale degrees) as Grieg again employs melodic rhyme. This altered, augmented motive is a musical mirror of Veslemøy's altered state. The section ends with a return to the motive in minor and on the tonic. See Example 4.6.

Example 4.6. "Veslemøy," mm. 12-21, melody only, with Veslemøy motive identified.



(It is as if there nearly lay a sleep over all [of] her;
in movement, speech, and everything she has this muted calm, this muted calm.)

This example also shows the way in which Grieg makes effective use of text painting, even within the bounds of strophic form and the repetition of melodic rhyme. The first augmented triad, shown above, occurs in the measure with the text "sleep over all [of] her" [Svevn yver heile ho]. The second occurrence is at the words "has this muted calm" [hev denne døyvde Ro]. In the second verse (not shown in the above example) the text "trembles around the mouth" [bivrar

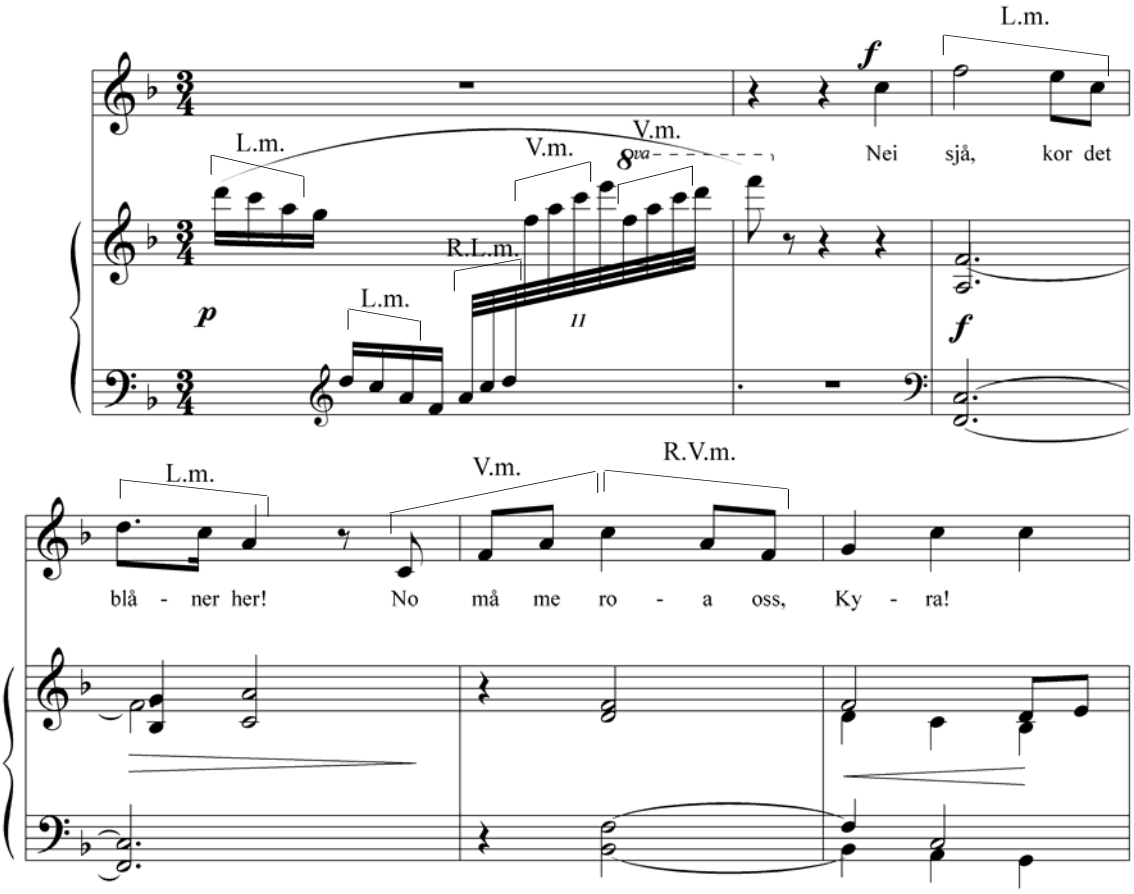
um Munnen] is attached to the augmented triad. Only the last occurrence of the augmented triad, with the text "she is pretty" [ho er ven] is less specific about there being something wrong with Veslemøy. This is just one example of Grieg's ability to paint the text with musical motive. Clearly, he is indebted to Garborg in this and other instances—the poet often repeats ideas or images at the same place in each strophe.

The next song, "Blåbær-Li" [Blueberry Slope] is the first song of the cycle that is in the major mode. In "Blåbær-Li," Veslemøy has discovered a patch of beautiful, ripe blueberries, and she sings of what she will do if various animals, such as a bear or a fox, stop and want to share her find. In the penultimate verse, she sings that if the wolf comes along, she'll get a birch club and whack him on the snout. In the last verse of the song, she sings that if "that nice boy" [den snilde Gut] comes by, he'll get one on the snout too, but preferably in another way; that is, she'll kiss him. This is the first mention of Jon, the young man that Veslemøy falls in love with.[10]

"Blåbær-Li," opens with the love motive, which I will discuss later in the chapter. It is one of the few songs associated with Veslemøy that does not open with the Veslemøy motive. The motive is still prominent in the song, however, and the melody of this song is a joyful combination of both principal motives, as is illustrated in Example 4.7. The two motives (and retrogrades thereof) are pervasive in the piano and vocal lines of mm. 1-6.

[10] As mentioned in chapter 2, Jon 's name is never used in Grieg's song cycle, though Garborg names him frequently in his verse novel. Grieg consistently selects poems or verses of poems that identify Jon only as "that nice boy," "her [Veslemøy's] boy" or other equally vague references.

Example 4.7. “Blåbær-Li” mm. 1-6 with motives identified.

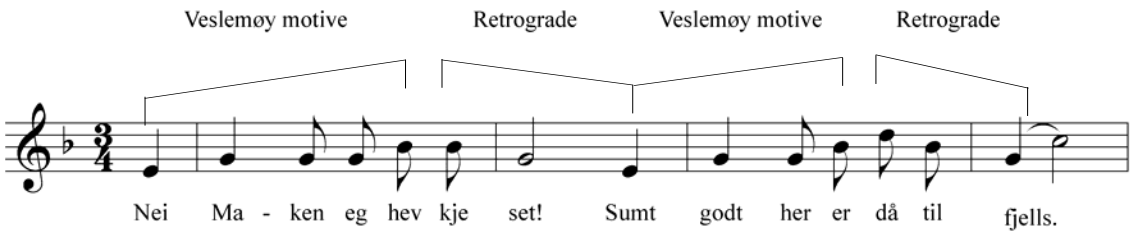


(No [Oh] look, how blue it is here! Now we must rest, cows!)

L.m. = love motive
R.L.m. = love motive retrograde
V.m. = Veslemøy motive
R.V.m. = Veslemøy motive retrograde

The melody of the following phrase (mm. 7-10) is identical. The third phrase is based almost entirely on the Veslemøy motive, as shown in Example 4.8.

Example 4.8. "Blåbær-Li" mm. 7-10 with Veslemøy motive identified.



(No [indeed] I've never seen the like!
There is something good here on the mountain after all.)

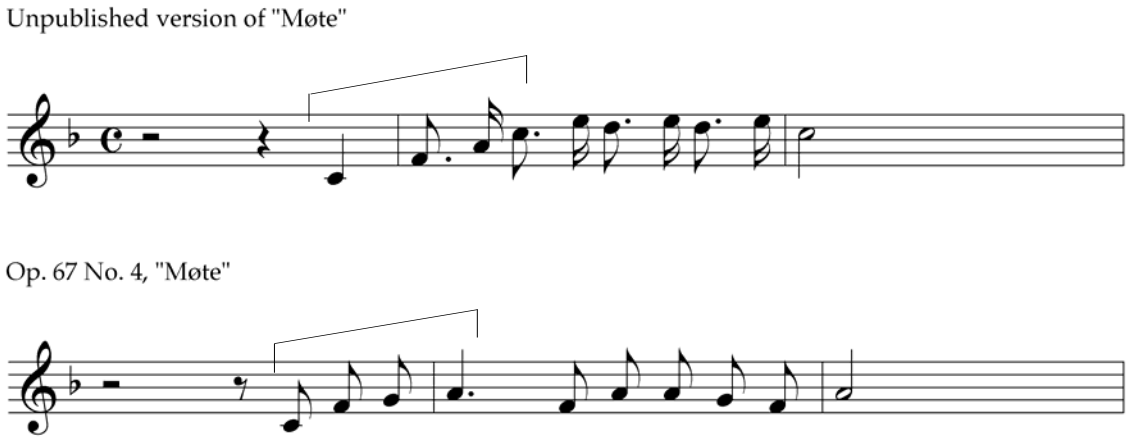
The last phrase of the strophic verse is very similar to the first two, and it rounds out a straightforward aaba' form. Clearly, the Veslemøy motive is prominent throughout the song—its effectiveness and thematic strength is not lessened by its absence in the opening vocal line. This is wholly appropriate as "Blåbær-Li" gives the listener added insight into Veslemøy's character and the struggles she and her mother have endured. Two of the animals she sings of, the fox and the wolf, have taken and killed her mother's sheep and lambs, adding to the beleaguered family's hardships. But Veslemøy isn't afraid of them, and she'll protect her flocks if necessary. We see her bravery and her dedication to the animals she cares for. We also see that Veslemøy is falling in love.

The fourth song, "Møte," [The Tryst] opens with a variation of the Veslemøy motive, a leap from the dominant followed by a passing motion from

the tonic to the mediant. This variation is introduced here for the first time in the cycle, but Grieg originally composed a setting of the poem that opened with an unaltered version of the Veslemøy motive. This earlier version of "Møte" is complete, and it is the only version of the song found in Grieg's sketches. There is also an autograph copy of that version held in the Grieg Archives, and a facsimile of the autograph is printed in the GGA.[11]

The Veslemøy motive is unaltered in the opening phrase of this earlier song. Example 4.9 shows the opening phrases of both settings for comparison.

Example 4.9. Opening vocal phrases of unpublished and published versions of "Møte"



The published version of "Møte" with the varied motive is more suitable for the narrative, as we will see. "Møte," together with the fifth song, "Elsk," comprises the dramatic climax of the song cycle, as Torstein Volden asserts, so it is fitting

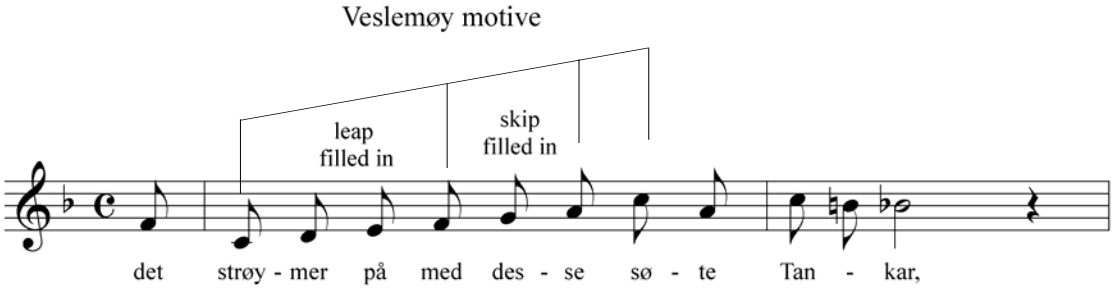
[11] See *Edvard Grieg Complete Works*, ed. Dan Fog and Nils Grinde, vol. 15, *Songs Opus 58-70 and EG 121-157* (Frankfurt: C. F. Peters, 1991), 298-9.

that the opening of "Møte" is set apart from the previous three songs of the cycle by a varied motive. The song marks the beginning of Veslemøy's love affair with Jon—though they have become acquainted, and Veslemøy's fondness for Jon has grown, it is in "Møte" that Veslemøy and Jon finally come together and kiss for the first time. The mood of the song is anticipatory, excited, and nervous—all of the emotions one associates with new love are portrayed in the text. The various alterations of the Veslemøy motive musically mirror the portrayal of Veslemøy's confusion and excitement.

The Veslemøy motive is only present in "Møte" in altered forms, and as we will see later, the love motive is also either modified or ornamented. Motivic variation is necessary in this song if the music is to reflect the poetic narrative, because love is new and unfamiliar, and Veslemøy is caught up in the emotional upheaval of love. She experiences many new and varied emotions. We have seen that in the opening of the song the motive is altered in that stepwise motion replaces arpeggiation. The following two examples present other variations of the motive. In Example 4.10, the skip from tonic to mediant is filled in, as in the opening vocal phrase, and the leap from dominant to tonic has been replaced by scalar motion as well. The skip from mediant to dominant at the top of the motive has returned, and this leap at the top makes the altered motive easy to recognize. Grieg utilizes melodic rhyme in the song, and the phrase from mm. 5-6 is immediately repeated a whole step higher. The repetition and resulting upward modulation intensifies the sense of anticipation as Veslemøy sits waiting

anxiously for Jon. The repetition through melodic rhyme also makes the motive that much more convincing.

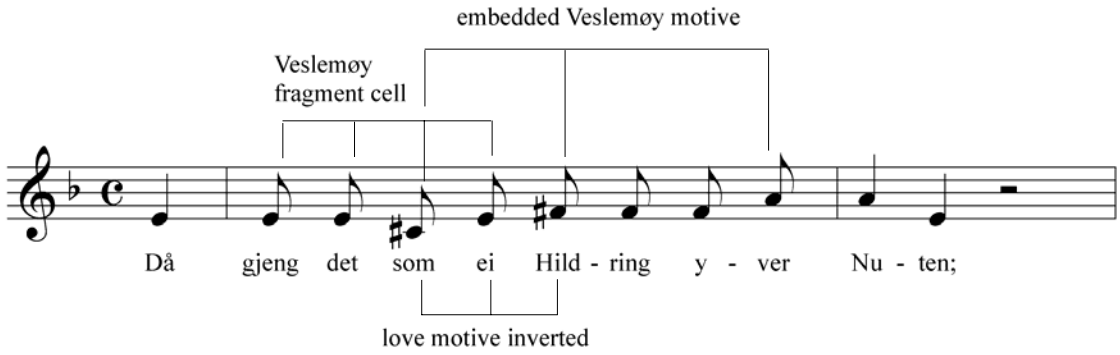
Example 4.10. "Møte" mm. 5-6 with motive identified.



(it streams in with these sweet thoughts
[sweet thoughts stream in])

In Example 4.11, the Veslemøy motive is fragmented and embedded in the melody, and a variation of the love motive is present as well.

Example 4.11. "Møte" mm. 12-13 with motivic elements identified.



(Then it [he] comes like an illusion over the peak.)

Clearly, the Veslemøy motive is operative and effective in "Møte"—though the motive is altered in various ways, it continues to function as a thread of continuity in this song of the cycle. The variations are musically insightful, giving melodic voice to the unsettled and excited feelings of the protagonist.

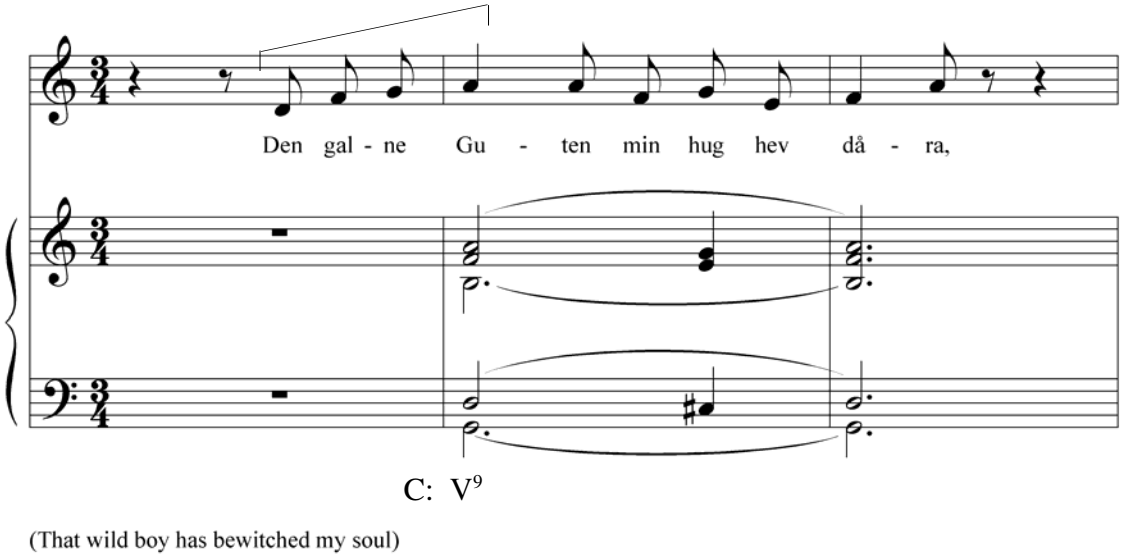
These dramatically effective motivic alterations continue in the fifth song of the cycle, "Elsk" [Love]. Garborg's poem consists of seven stanzas in the form of the traditional Norwegian folksong, "nystev." As mentioned in the summary of Arne Garborg's poetic novel, "nystev" is a popular verse form for erotic songs. This poem is not erotic, but it is ardent and obsessive. Grieg sets the first five of Garborg's seven stanzas.

As we saw in "Veslemøy," one of Grieg's techniques is the use of short phrases that repeat an identical or very similar rhythmic unit. Such is the case throughout "Elsk," which also consists of short, two- or three-measure rhythmic units. In the first part of the song, each line of the four-line stanza comprises a

short phrase. The last line of the stanza is repeated, and the result is five short phrases of equal length in a melodic-rhyme pattern of 2+2+1; the last, single phrase acts as a sort of extension, because of the text repeat. The short phrases form melodic couplets that duplicate the rhyming couplets. The last phrase that repeats the previous line of verse is rhythmically identical to the preceding phrase, but it is melodically different.

The Veslemøy motive is more significantly altered in the opening vocal phrase of "Elsk" than in the other *Haugtussa* songs. As I mentioned previously, the most common variations of the Veslemøy motive are the absence of the leap from the chord fifth to the root, and passing motion from the chord root to the third. In the opening of "Elsk," there is passing motion similar to the variation in the opening of "Møte," but it is preceded by a skip of a minor third rather than a perfect fourth. Example 4.12 shows the opening vocal phrase of "Elsk" and the piano accompaniment.

Example 4.12. "Elsk" mm. 1-3, voice and piano.



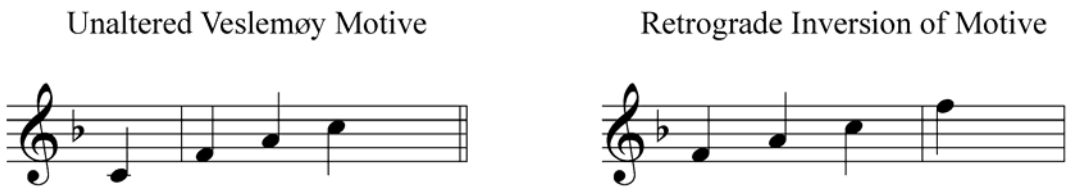
(That wild boy has bewitched my soul)

The first line of text, "that wild boy has bewitched my soul, / I sit imprisoned like a bird in a snare" [Den galne Guten min hug hev dåra / eg fangen sit som ein Fugl i Snåra], is reflected in the music, which also seems to be bewitched. The opening phrase is tonally ambiguous; while the melody suggests D Dorian, the harmony is clearly C major, as distinguished by the opening dominant chord.

In each subsequent short phrase, the Veslemøy motive appears in some degree of variation. The second phrase is essentially a repeat of the first one a third higher, but rather than simply repeating the entire phrase at the new pitch level, as Grieg most often does when employing melodic rhyme, he varies the opening gesture (mm. 3-4); it is a series of thirds (D-F-A-C) outlining a minor

seventh chord. The third phrase (mm. 5-7) is a straightforward triad arpeggiation, but it is a retrograde inversion of the unaltered Veslemøy motive, repeated in melodic rhyme (see Example 4.13).

Example 4.13. Veslemøy motive and Retrograde Inversion of the motive.



The altered motive is an arpeggiation from tonic to tonic (Î-3̂-5̂-Î)—there is a brief tonicization F/f at this point (mm. 5-6)—whereas the original motive is an arpeggiation of the tonic chord starting on the dominant (5̂-Î-3̂-5̂). The fourth short phrase (mm. 7-9) is a melodic rhyme of the previous phrase; it facilitates a return to C major/minor. The fifth phrase (mm. 9-11), not part of a poetic couplet but an extension of sorts, excludes the Veslemøy motive.

"Elsk" is one of only two songs in *Haugtussa* that departs from the strophic form, and this departure allows the music to better reflect the emotional instability of the protagonist. In the second and third parts of the song, as Veslemøy's infatuation with Jon grows obsessive, the melody and harmony grow more agitated and less grounded, as the discussion of these sections will show. The second part of the song comprises mm. 14-30; it consists of an eight-measure section in E major that is then repeated in F major. There is a marked increase in tempo at this point, and the music grows wilder, convincingly setting the text:

Oh would that you'd bind me with cords and rope,
oh would that you'd bind me so the bands burned!
oh would that you drew me so tightly to you,
that the whole world would disappear from my view.

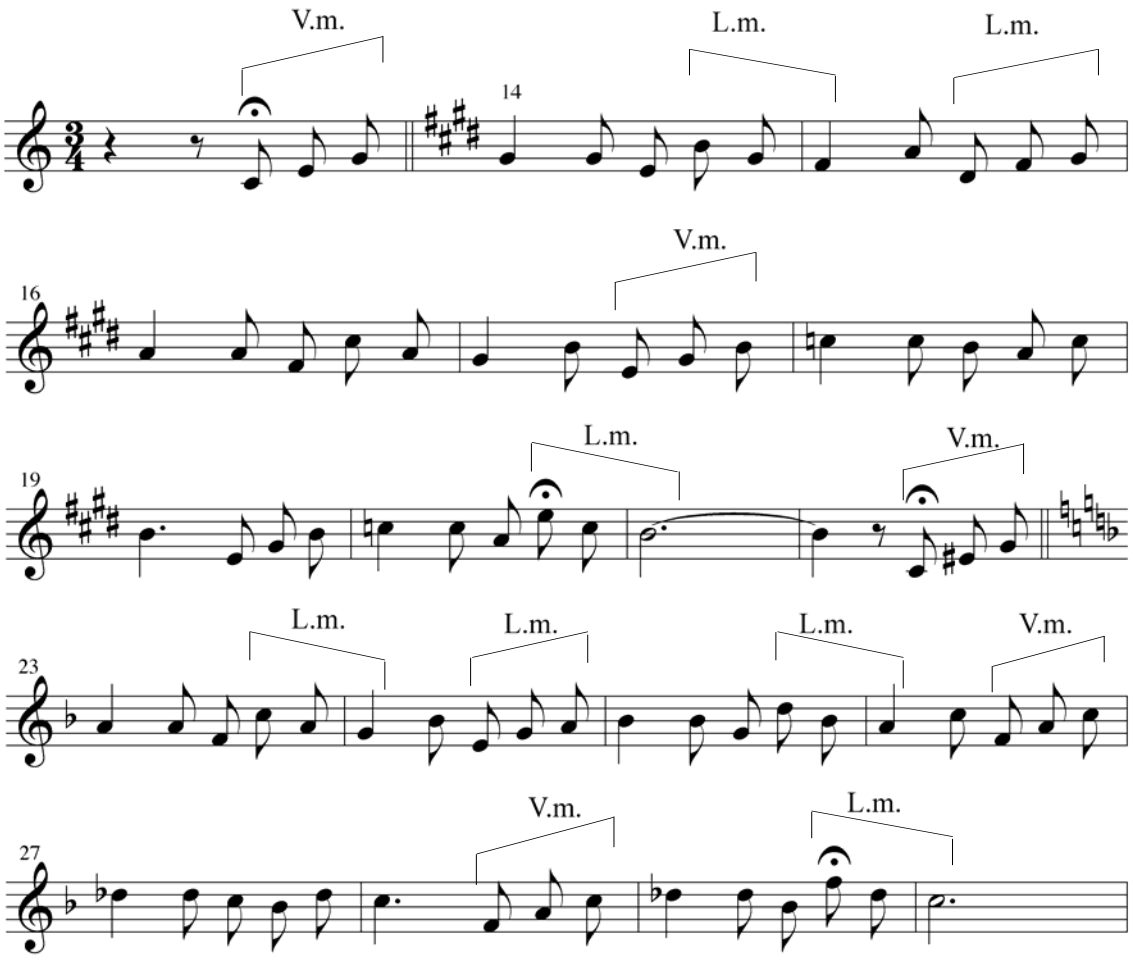
If I could incant witch's spells,
I would grow inside that boy,
I would grow within you
and be only with my boy.[12]

The Veslemøy motive and the love motive are the primary components of the melody, as illustrated in Example 4.14. They are all variations of the original motives—either diminutions, inversions, retrogrades or the like.[13]

[12] Å gjev du batt meg med Bast og Bende, / å gjev du batt meg, so Bandi brende! / Å gjev du drog meg so fast til deg, / at heile Verdi kom burt for meg! / / Ja kund' eg trolla og kund' eg heksa, / eg vilde inn i den Guten veksa, eg vilde veksa meg i deg inn / og vera berre hos Guten min.

[13] The variations of the love motive will be discussed in detail later in the chapter.

Example 4.14. Veslemøy motive and love motive in "Elsk," mm. 14-30.



The third part of the song (mm. 31-39) begins with a variation similar to the one first seen in the second short phrase of the song (mm. 3-4), an arpeggiated seventh chord. This is the most unusual part of the song—both the melody and the harmony digress further. Apart from the opening sequence of ascending thirds, the Veslemøy motive is obscured in this section. Clearly, the

music reflects Veslemøy's emotional state—she has lost some sense of self at this point. She sings:

> Oh you who live in my heart,
> you have gotten all power over me;
> every little thought that comes forth,
> it only whispers of you, of you.[14]

After an interlude, the music from the first part of the song returns; measures 49-59 set the final stanza of the song, and the melody and harmony are identical to the first verse.

The sixth song of the cycle, "Killingdans" [Kidlings' Dance], is the only song in the published cycle that is not clearly connected with Veslemøy in some way. While the kids portrayed in the song are most certainly from Veslemøy's flock, and while it may well be assumed that Veslemøy is singing the song, she herself is not mentioned or alluded to. The song is joyful and carefree, portraying the young goats hopping and playfully nipping at one another on a happy, sunny day. It is one of the songs of the cycle that Torstein Volden refers to in his thesis as one with a "nature mood."[15] "Killingdans" departs from Veslemøy's narrative, and it is, therefore, appropriate that the motive associated with her would not be present.

[14] Å du, som bur meg i Hjarta inne, / du Magti fekk yver alt mit Minne; / kvart vesle Hugsviv som framum dreg, / det berre kviskrar um deg, um deg.

[15] Torstein Volden, "Studier i Edvard Griegs Haugtussasanger med særlig henblikk på sangenes opprinnelse og på forholdet mellom poesi og musikk," (Thesis, University of Oslo, 1967), 50.

I will now turn to an analysis of the love motive in the first six songs of the cycle, after which I will discuss the Veslemøy motive together with the love motive in the last two songs.

The Evolving Love Motive

This motive denotes love in each instance where it appears, but just as love has a dual nature in Garborg's story, so the motive in Grieg's song cycle has different connotations. The story of Veslemøy and Jon is not just a love story, but a story of love *and* love lost. The motive, therefore, represents both joy and sorrow. Literary and musical contexts clarify the mood or connotation of the love motive throughout the song cycle, but at the same time, the treatment of the musical motive elucidates the nature of Veslemøy's feelings as they evolve through the song cycle.

The Semiotic Square as a Narrative Map

A useful semiotic device for representing the logical relations of the joy and sorrow is a paradigm most often referred to as the "semiotic square."[16] A.J. Griemas and F. Rastier discuss the model in the 1968 article, "The Interaction of Semiotic Constraints."[17] The square is a fundamental device in semiotics, and it is also used in literary theory, narrative analysis, and other areas of scholarship

[16] Fredric Jameson refers to the model as a "semiotic rectangle" in his book, *The Political Unconscious*, (Ithaca, NY: Cornell University Press, 1981), 48.

[17] A.J. Greimas and F. Rastier, "The Interaction of Semiotic Constraints," *Yale French Studies*, 41 (1968): 86-105. The authors refer to the paradigm as a "Constitutional Model." The article is an adaptation of a French-language article by Greimas entitled "Semantique structurale" in *Larousse*, 1966. The term "semiotic square" came into popular usage later. This article is also included as a chapter in *On Meaning: Selected Writings in Semiotic Theory*, trans. Paul J. Perron and Frank H. Collins (Minneapolis: University of Minnesota Press, 1987), 48-62.

that employ contrast and comparison. The semiotic square is particularly helpful because it concisely represents variables associated with a given system or idea. Greimas and Rastier explain in their article that "the human mind, in order to achieve the construction of cultural objects (literary, mythical, pictural, etc.), starts with simple elements and follows a complex course, encountering on its way constraints to which it must submit, as well as choices which it can make."[18] On a structural level, these constraints and choices can be represented as follows. The semiotic system begins with logical contraries, termed S_1 and S_2. If we use a commonplace example, we could say that "dog" is a logical contrary of "cat." We map these terms onto the abstract representations S_1 and S_2. The relationship of contraries is represented by a dotted line separating the two.

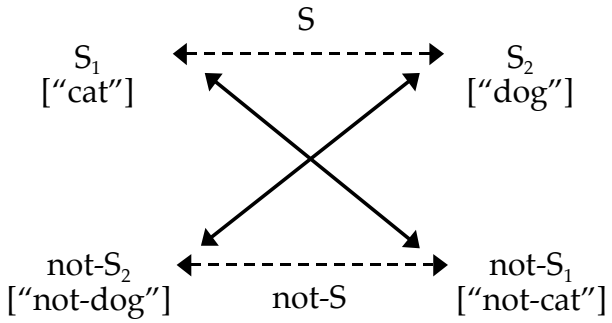
S_1 ["cat"] ◄- - - - - - - - - - ► S_2 ["dog"]

The act of defining S_1 and S_2 establishes, by the necessary constraints of logic, the contradictories of S_1 and S_2. I will refer to the contradictories as not-S_1 and not-S_2.[19] Returning to the cat and dog model, the contradictory of "cat" is "not-cat" and the contradictory of "dog" is "not-dog." The contradictories are placed diagonally below the original two logical contraries so that not-S_1 is below and to the right of S_1 and not-S_2 is below and to the left of S_2. The contradictory relationships are represented in the model by solid, crosswise lines, as shown in Figure 4.1.

[18] Ibid. 86-87.

[19] In the explanation that follows, I use slightly different terms than Greimas and Rastier, but they are readily understood in relation to those used in their article.

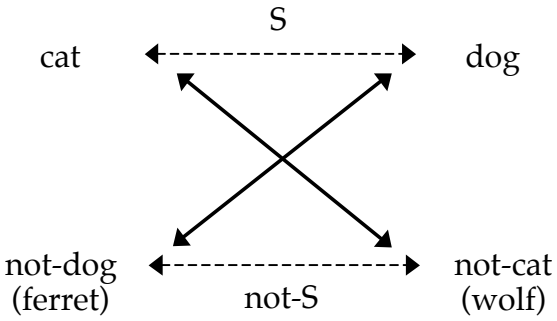
Figure 4.1. Structural model for Griemasian semiotic square.



There is, then, a more complex binary opposition formed by the *contrary* relationships, S_1-S_2 (represented by the dashed lines) and the *contradictory* relationships, S_1-not-S_1 (represented by the solid lines).

We have, thus far, identified the contrary cat-dog relationship as well as the contradictory cat - not-cat and dog - not-dog relationships on our sample square. Now, in order to make the model useful for analysis, we must identify what "not-cat" and "not-dog" are to represent in this instance. The model is flexible and adaptable, so any appropriate logical relationship will work, provided that it fits the analytical situation. "Not-cat" could be a fish, a horse, or any other animal, and the same is true for "not-dog." Let us say that in our hypothetical story, "not-cat" is a "wolf" and "not-dog" is a "ferret" (see Figure 4.2).

Figure 4.2. Structural model with all categories delineated.

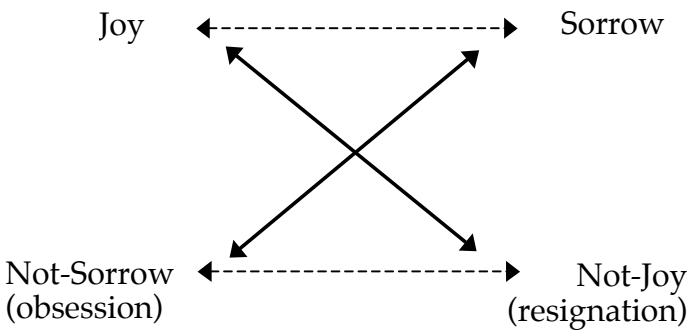


The model is now a useful tool for exploring and analyzing contrary and contradictory relationships between the various categories we have identified. Rather than continuing with this invented study of cats and dogs, however, let us turn to a discussion of the song cycle.

Following the steps we have just discussed for setting up the binary oppositions on a semiotic square, we will diagram the protagonist Veslemøy's emotions associated with love using the model. We begin with *joy*, which represents the positive aspect of love, and we map "*joy*" onto S_1 on the square. The logical contrary of *joy* is *sorrow*, which is mapped onto S_2. The contradictory of *joy*, "not-joy," might be expressed as anger, sorrow, despair, or any negative emotion. In this narrative, it is expressed as *resignation* after Veslemøy has lost Jon and begun to reconcile herself to his betrayal. The emotion of "not-sorrow" is conveyed as *obsession*, when Jon is all Veslemøy can think about, and she believes she would do anything to be with him. Figure 4.3 below shows these

four constituents, *joy*, *sorrow*, *resignation*, and *obsession*, in their contrary and contradictory relationships.

Figure 4.3 Diagram of a binary opposition for *Haugtussa's* love motive with logical contraries.



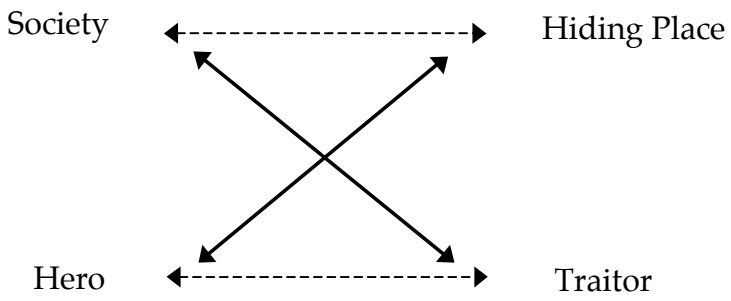
The model can also show a specific narrative path, in the case of *Haugtussa*, from one emotional state to another. Greimas puts forward a preliminary methodology for the analysis of narrative in the article, "Elements of a Narrative Grammar." He explains that the semiotic square is the fundamental paradigm on which the mechanics of the methodology are built; the square sets up a collection of logical relationships, but the logic is not static. It influences the narrative motion because of the practical requirements of the model itself.

> If…the elementary structure [that is, the semiotic square] thus serves as a model for the articulation of contents that are semantic substances, if it can make meaning signify, it is still no less a semiotic form that can be considered independently of any investment. It is this "semiotic principle" that according to Louis Hjelmslev establishes and organizes all language, in the most general sense of the term. This is why, although as a constitutive model it is the basis for the organization of contents, the

> elementary structure is at the same time a formal model that, thanks to its constitutive categories, manipulates the organized contents without becoming identified with them. [20]

Greimas explains that meaning is "relayed, in the course of the trajectory [or movement between terms on the square], by narrative structures and it is these that produce meaningful discourse articulated in utterances."[21] Later in the same chapter, Greimas shows how the semiotic square sets up the logical contraries and influences the narrative motion in an analysis of the basic plot[22] from Russian folk tales collected by folklorist, Vladimir Propp. The binary opposition in the story consists of Society, a hiding place, a traitor and a hero. Figure 4.4 shows these logical relationships.[23]

Figure 4.4. Binary opposition in a Propp Russian folk tale.



[20] Algirdas Julien Greimas, "Elements of a Narrative Grammar," chap. in *On Meaning: Selected Writings in Semiotic Theory*, trans. Paul J. Perron and Frank H. Collins, Theory and History of Literature Series, vol. 38, (Minneapolis: University of Minnesota Press, 1987), 67.

[21] Ibid. 65.

[22] This basic plot is a deep-level narrative—one that would fit many different folktales. The details of what Greimas refers to as "surface narrative grammar" are not present. For Greimas's discussion of deep narrative grammar and surface narrative grammar, see Ibid. 67-83.

[23] Ibid. 78-9. Greimas presents the structural model in the abstract and then assigns the various labels—S_1, S_2, and so forth—to the elements of the folktale in the prose of the analytical narrative. He does not take the extra step of actually mapping the elements onto the square as I have done here.

The basic narrative of the folktale is that society experiences a lack when a traitor kidnaps the King's daughter and takes her away to hide her. The hero of the tale finds the daughter in the hiding place and returns her safely to her parents.[24] There are two trajectories in this case, that of the traitor who takes the daughter from society, and that of the hero who returns her to society.

Eero Tarasti adapts Greimas's methodology for music analysis, demonstrating its application in narrative analyses of two Chopin piano works. Tarasti explains how the system underscores the narrative aspects of the music:

> Question and doubt must somehow lead to an answer, to affirmation. Here Greimas's semiotic square, with its opposing and contradictory terms, serves as a paradigmatic base for the syntagmatic progress of the music. We shall be particularly interested in the order in which the terms of the square emerge over the course of the piece, for it is precisely this order that reveals the plot.
>
> What are the direction and dynamics of the work's semiotic structure? Do we advance from S1 to S2 and then to non-S2 and non-S1?[25]

In my analysis, I address some of these same questions regarding direction, dynamics, and the order in which terms emerge to reveal the path of the narrative. My approach, however, is necessarily different from Tarasti's because, in analyzing the narrative of a texted piece, I already have the plot before me. Whereas Tarasti must uncover the plot in the music, my goal is to

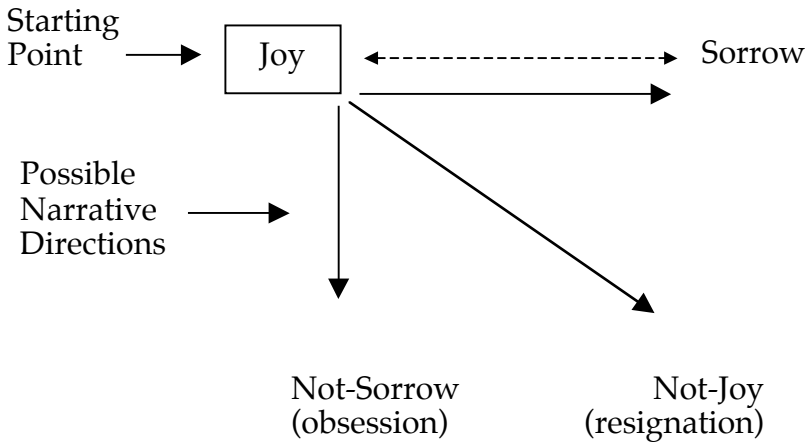
[24] Ibid.

[25] Eero Tarasti, "Narrativity in Chopin," chap. in *A Theory of Musical Semiotics* (Bloomington: Indiana University Press, 1994), 140.

show how the music and, more specifically, the motives, support the poetic narrative. [26]

The model, being flexible, allows for three possible narrative directions from the first point. The paradigm adapts to the story. If the narrative begins with the protagonist feeling *joy*, there are three possible emotions that could follow—*sorrow*, *obsession*, or *resignation* (see Figure 4.5). Note that the dotted line between joy and sorrow is always present, indicating the fundamental contrary relationship between these elements.

Figure 4.5. Possible directions for the narrative path.

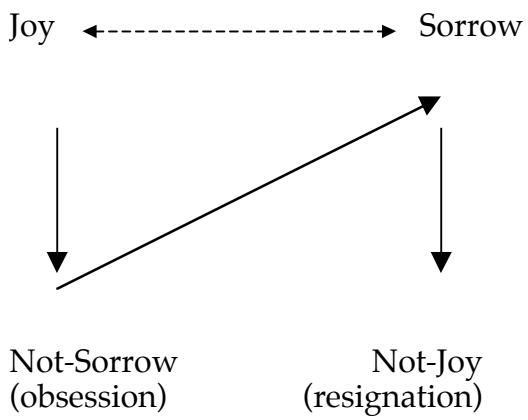


In *Haugtussa*, Veslemøy begins with a feeling of *joy* when she first falls in love with Jon. She moves toward *obsession* over a period of time. The arrow from joy to not-sorrow (obsession) indicates the direction that the narrative takes. Thereafter, Veslemøy moves from *obsession*, to *sorrow*, and finally *resignation*, in

[26] An important element of Tarasti's analysis has to do with the modalities, which I do not address.

that order, as Figure 4.6 illustrates. The arrows in the diagram represent Veslemøy's progression through the song cycle from one emotion to another.[27]

Figure 4.6. Narrative path represented on the Griemasian semiotic square.



The text of the songs is the most obvious indicator of the state of Veslemøy's emotions, but the love motive itself also articulates these changes musically. As we will see, the context in which the motive is presented, as well as manipulations of the motive by change of mode, inversion and other means, helps to define and clarify the musical motivic expression of Veslemøy's emotions. In the following discussion, we will trace the motive through the song cycle.

The Love Motive and the Narrative Path in *Haugtussa*

The love motive is not significantly present in the first two songs of the cycle. It does not appear at all in the first song of the cycle, "Det syng," and it

[27] Greimas and Tarasti do not use the semiotic square to illustrate the narrative path in their analyses. Rather, they map the narrative terms on the square at the beginning of the analysis and use semiotic formulae to show the narrative path thereafter.

appears only once, (at m. 5 and the corresponding m. of verse two) in the second song, "Veslemøy." In the one appearance in song two, the impact of the motive is minimized because the first note of the motive is metrically weak and is not a chord tone. It is both appropriate and expected that the love motive would not be prevalent in the first two songs of the cycle because Jon has not yet entered the story.

Jon is first introduced to the reader in Garborg's novel in a poem entitled, "Den Snilde Guten" [The Nice Boy]; Grieg began a song setting for the poem, but he did not complete it. The extant sketch, comprised of only a few measures, contains the love motive, and this is consistent with Grieg's employment of the love motive when setting text associated with Veslemøy and Jon.[28]

The third song of the cycle, "Blåbær-Li," takes place after Veslemøy and Jon have met and begun to fall in love, but the text gives us little or no hint at the beginning that Veslemøy has a love interest. The change of tone in the song cycle between songs two and three, however, is immediately evident. As mentioned,[29] the opening of the third song in the cycle combines the Veslemøy motive and the love motive. Both literary and musical context help to clarify the connotation of the love motive in the songs where it is operative. It is the musical context that first indicates the joyful feeling of love in the third song, "Blåbær-Li." Grieg indicates that it is to be sung *Vivace*, the mode is major, and the love motive, as sung in the opening phrase, is preceded by an exuberant leap of a perfect fourth.

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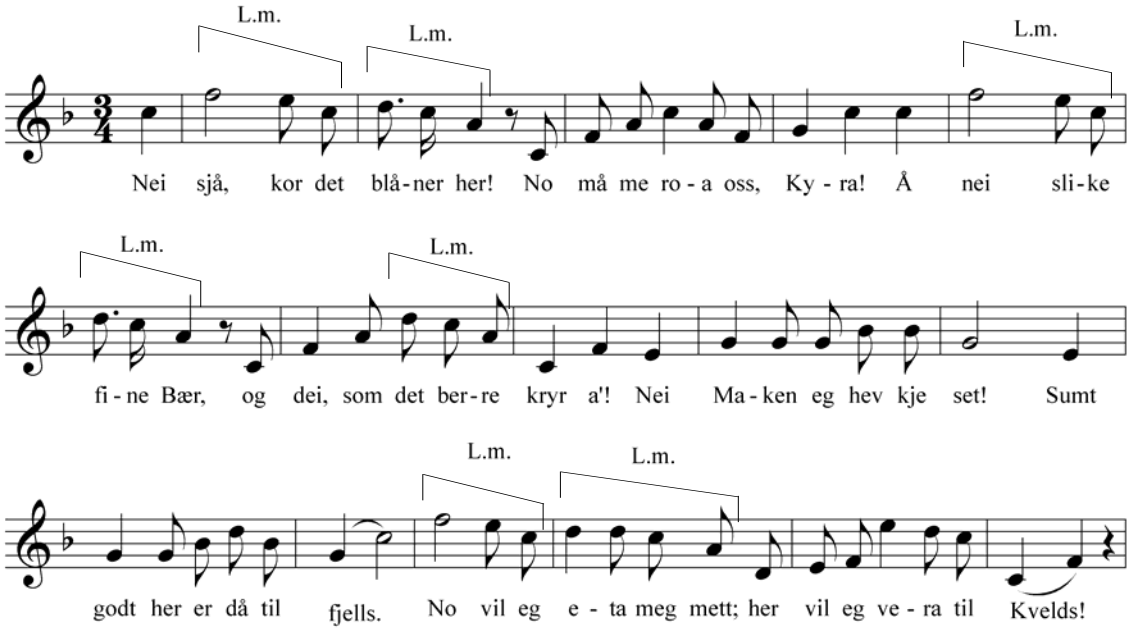
[28] Such is the case with other sketch fragments as well—those that set poems about Veslemøy and Jon, consistently employ the love motive. See *Grieg. Complete Works* vol. 15, pp. 344-56.

[29] See p. 140.

The love motive (both the major and minor version) is also a key melodic component of the entire melody of the song, as illustrated in Example 4.15.

Example 4.15. "Blåbær-Li:" mm. 2-18, melody

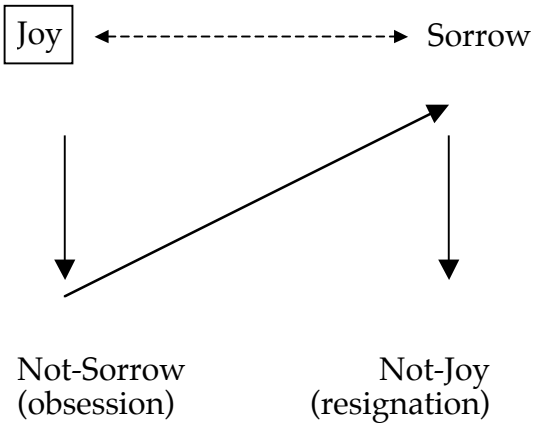


(No [Oh] look, how blue it is here! Now we must rest, cows!
No [indeed] I've never seen the like!
There is something good here on the mountain after all.
Now I will eat myself full; here I will stay for the evening meal!)

As mentioned, Jon has not been referred to in the first two songs or in the beginning of "Blåbær-Li." It's not until the final verse of the song that the listener learns of Veslemøy's growing interest in Jon. In retrospect now, the listener realizes that Veslemøy's joyful exuberance is the result of her being in love. Referring again to the semiotic square (reproduced in Figure 4.7), we see

that this is the beginning of Veslemøy's emotional journey. The box around the word "joy" shows where the protagonist is on the narrative path.

Figure 4.7.

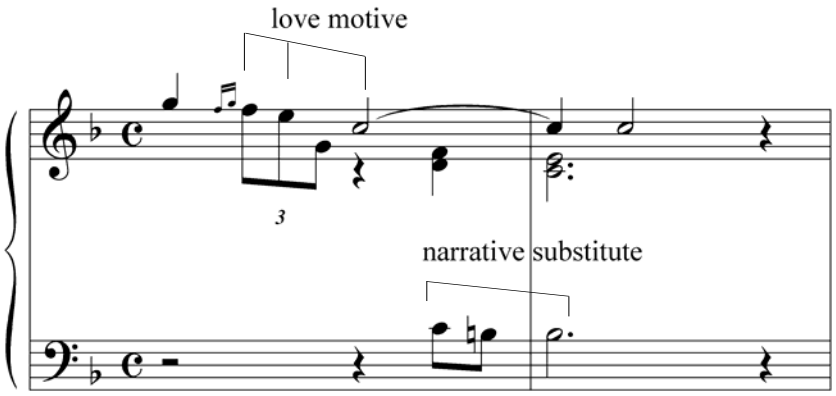


The love motive is so prominent in the third song of the cycle that one would expect an equally obvious appearance of the motive in the fourth song, "Møte," for it is here that Veslemøy and Jon have their first kiss.[30] The major version of the motive does occur in "Møte," but it is more ambiguous than in "Blåbær-Li." The first occurrence is in the piano introduction of "Møte." It is the major version of the motive, and it is ornamented by the supertonic in two octaves (see Example 4.16). The motive is also accompanied by a three-note semitone descent (C-B-B♭) in a lower register. This accompanying chromatic, three-note motive is immediately associated with the love motive because it

[30] Garborg has already introduced the reader to Jon at this point in his poetic novel, but Grieg has made very little mention of him. In "Blåbær-Li," "that nice boy" is referred to only in the last verse of the song. Also, there are some poems between "Blåbær-Li" and "Møte" in Garborg's novel that flesh out the beginnings of the romance. Grieg, of course, has not included those poems.

appears as an accompaniment to it. It functions, in fact, as a narrative substitute for the love motive at various places in this song. The substitution is possible and plausible because of the early association of the substitute with the original, though ornamented, motive in the first measure and because it is similar to the unaltered motive—it is simply an intervallic diminution of the original. We will also see that the narrative substitute occurs in places where the love motive would, logically, be anticipated.

Example 4.16. "Møte:" mm. 1-2, piano.

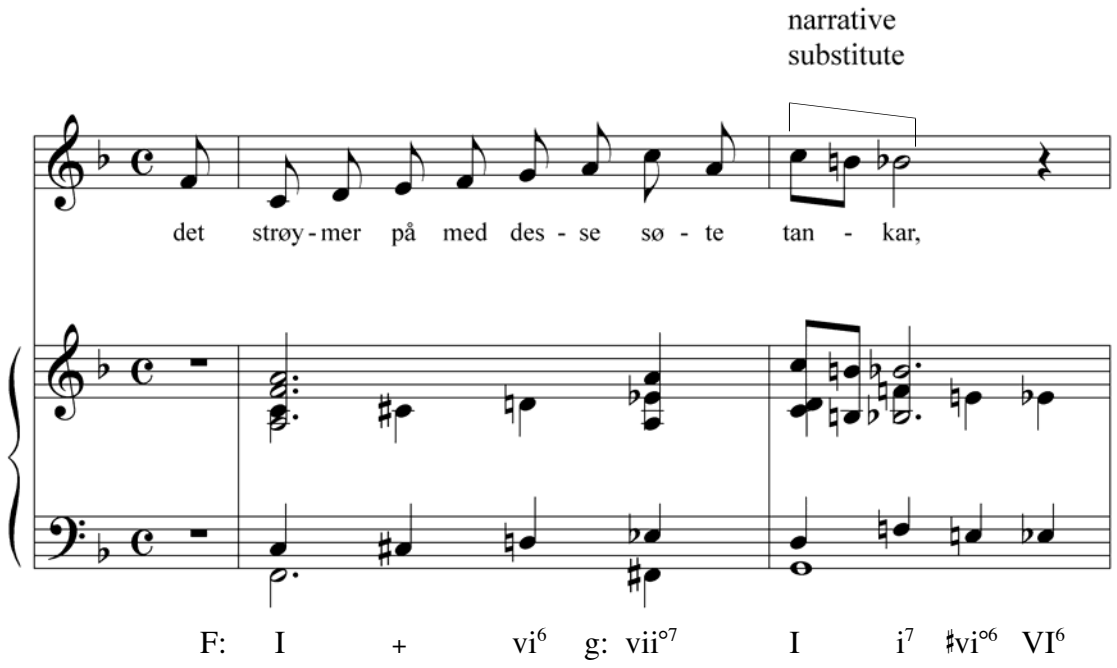


The ornamentation of the motive in the opening measure of "Møte" has two immediate effects: 1) it places the motive in yet another joyful context, and 2) it obscures the motive somewhat. Both of these effects are significant to the narrative—the mood of the song is clearly happy, even elated, but the musical signifier of love, the motive, is not as unambiguous as one would expect. Often the unaltered motive is replaced by the aforementioned narrative substitute. As

we look at later songs of the cycle, we will see that the veiled treatment of the motive in "Møte" is a foreshadowing of the sorrow and loss that will be the final result of Veslemøy's affair with Jon.

An example of narrative substitution with the chromatically descending motive occurs in m. 6 at the end of the second vocal phrase. This is a place where the listener might expect to hear the love motive—$\hat{5}$-$\hat{4}$-$\hat{2}$ or 5-$\sharp\hat{4}$-$\hat{2}$ supported harmonically by a half cadence. Instead, the line descends from $\hat{5}$ through $\sharp\hat{4}$ to $\hat{4}$, and the harmonic support, which is strong on beat one of this cadential measure, weakens as the phrase finally concludes (see Example 4.17).

Example 4.17. "Møte" mm. 5-6, piano and voice.



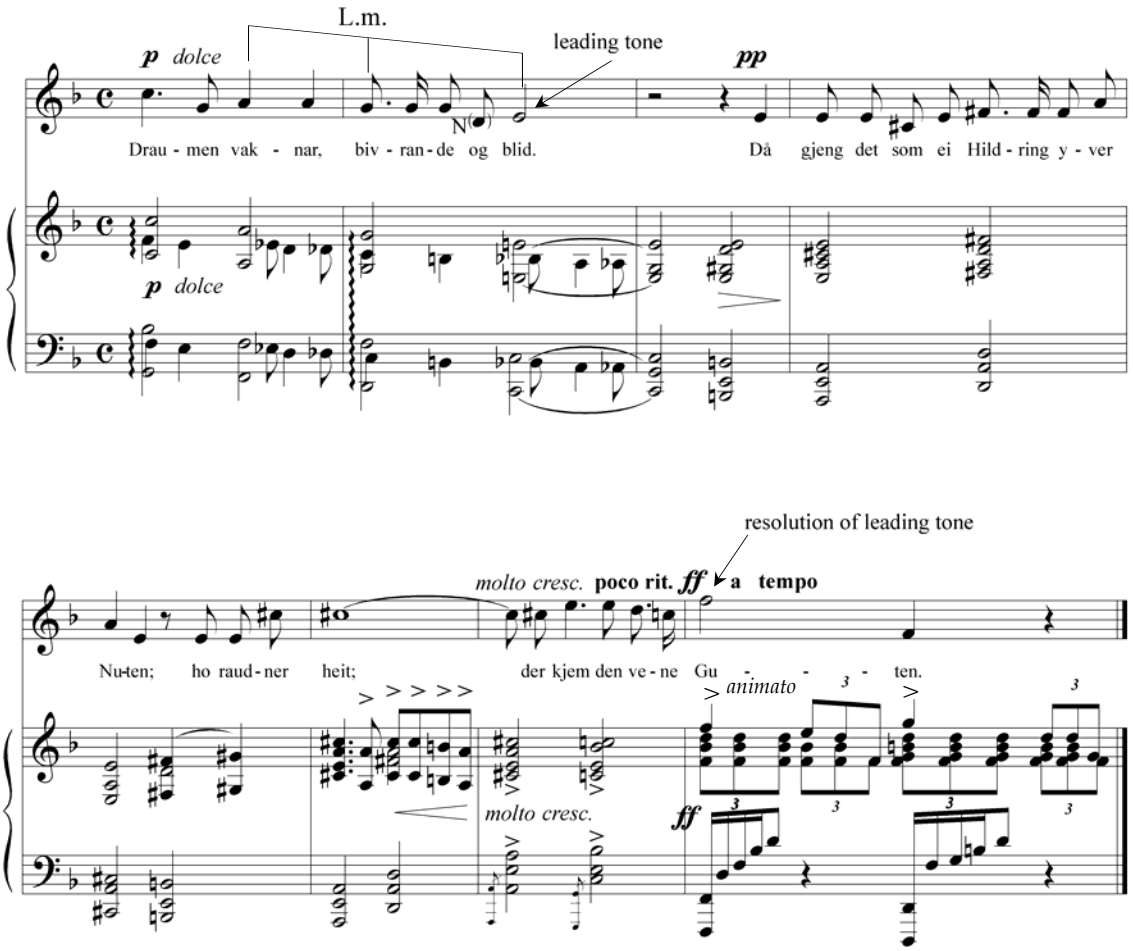
(it streams in with these sweet thoughts [sweet thoughts stream in])

The love motive and the chromatic, narrative substitute, appear consistently through the song, but there is always an element of aural ambiguity, either because of the substitution or because the original motive is altered. An example of such an alteration is found in mm. 9-10. The motive begins on beat four of m. 9—it is metrically weak both musically and poetically, occurring on a weak beat and a weak poetic foot. A lower neighbor ornaments the last note of the motive. While the ornamentation and the metric placement weaken the motive on one level, three other elements, ironically, strengthen the effect of the motive. It occurs at the end of a phrase, immediately before a potent key change, and the final note of the motive is the leading-tone. This statement of the love motive is saturated with expectation. Veslemøy's anticipation is evident in the text: "She sits one Sunday upon the hill, longing; / Sweet thoughts stream in / and her heart, full and heavy, beats in her breast / and the dream awakens, trembling and blithe." [Ho sit ein Sundag lengtande i li; / det strøymer på med desse søte Tankar, / og Hjarta fullt og tungt i Barmen bankar, / og Draumen vaknar, bivrande og blid.] The resolution of the expectant leading-tone (m. 10) takes place, but not for six full measures—after a tonicization of the major mediant—when the melody finally arrives at the tonic of the original key, F major. Even then, the melody is supported by IV^{6}_{4} rather than I. Finn Benestad and Dag Schjelderup-Ebbe refer to this harmonization as "genuinely Griegian," [31] and it adds to the feeling of excitement and agitation. The tempo of the music at

[31] Finn Benestad and Dag Schjelderup-Ebbe, *Edvard Grieg: The Man and the Artist*, trans. William H. Halvorsen and Leland B. Sateren (Lincoln: University of Nebraska Press, 1988), 343. "This song is more elaborate than the first three, especially at the words 'he's come, her handsome lover!' A powerful effect is achieved by means of a genuinely Griegian cadential progression: the dominant seventh chord is followed by the subdominant, not the tonic."

the cadence also mirrors Veslemøy's anticipation and elation. There is a sudden shift to small note values in the piano part, including 16th-note triplets, and the expression indication is *animato*. See Example 4.18.

Example 4.18. "Møte" mm. 9-16.

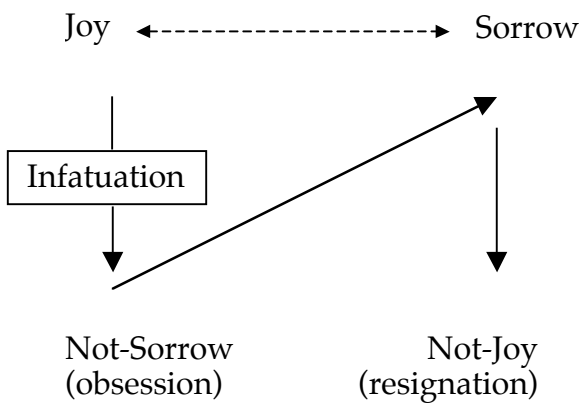


(The dream awakens, trembling and blithe.
Then it comes like a vision over the mountain peak;
She turns red and hot; he comes, the handsome boy.)

It is clear that the love motive has a different connotation in this song than in the previous one. Certainly there is still joy, but the confusion and happy

turmoil of emotion that often accompanies new love is now more evident. Returning to the semiotic square, we see that Veslemøy's emotions, as described in "Møte," are somewhere between joy and obsession, or a "stop," as it were, on the narrative path from joy to obsession. Figure 4.8 illustrates.

Figure 4.8.



As we will see in the next song, "Elsk," the infatuation grows into a fixation or obsession that is reflected in the text and the treatment of the love motive.

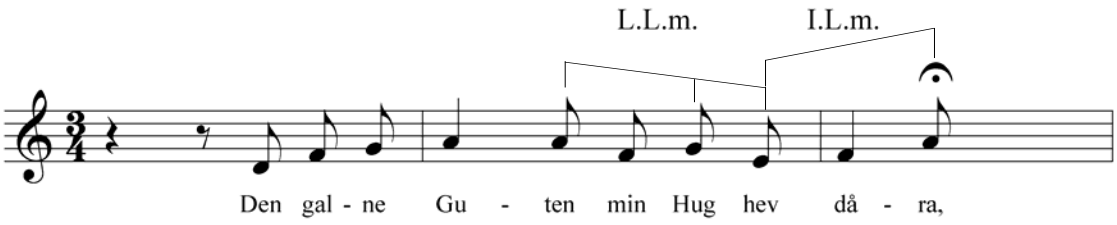
The love motive, unaltered or unornamented, is not present in the fifth song, "Elsk." A close examination of the melody, however, reveals that the motive is not absent from the song, but rather, that it occurs in significantly altered forms. It is, in fact, prevalent in variation. The disintegration of the love motive is a musical reflection of the textual narrative, and like Veslemøy's giddy, confused state of mind, the motive is chaotic. Continuing with the text, we see that Veslemøy's concept of love has also begun to lose its congruity and logic.

She sings, beginning at m. 13, "Oh would that you'd bind me with cords and rope, / Oh would that you'd bind me so the bands burned! / Oh would that you drew me so tightly to you, / that the whole world would disappear from my view" [Å gjev du batt meg med Bast og Bende, / Å gjev du batt meg so Bandi brende! /Å gjev du drog meg so fast til deg, / at heile Verdi kom burt for meg]. She continues with even more peculiar fantasies, singing that if she knew the right magic, she would intone a spell that would make her grow inside him.

The first vocal phrase shows something suggestive of the love motive. A pair of descending thirds a second apart produce a love motive with a neighbor note. Jing-Mao Yang refers to pairs of descending thirds such as those shown in Example 4.19, as a "latent" Grieg motive.[32]

[32] Yang, *Das Grieg Motiv*, 38. Yang does not cite the excerpt shown here but does refer to a similar passage of descending thirds in the next *Haugtussa* song, "Killingdans."

Example 4.19. "Elsk" melodic line, mm. 1-3.



(That wild boy has bewitched my soul)

L.L.m. = latent love motive
I.L.m. = inversion of love motive

The "latent" love motive outlined above is minor version of the motive; it is elided with an inversion of the major form. While the latent motive (unchanged except for the addition of a neighbor note) more closely resembles the unaltered motive than does the inversion, it is less audible as a motive. The position of the inverted motive at the end of the phrase and the fermata on the last note, A, gives added emphasis to this three-note melodic figure, E-F-A.[33] Many similar permutations of the love motive occur in the song, but the original version is entirely absent.

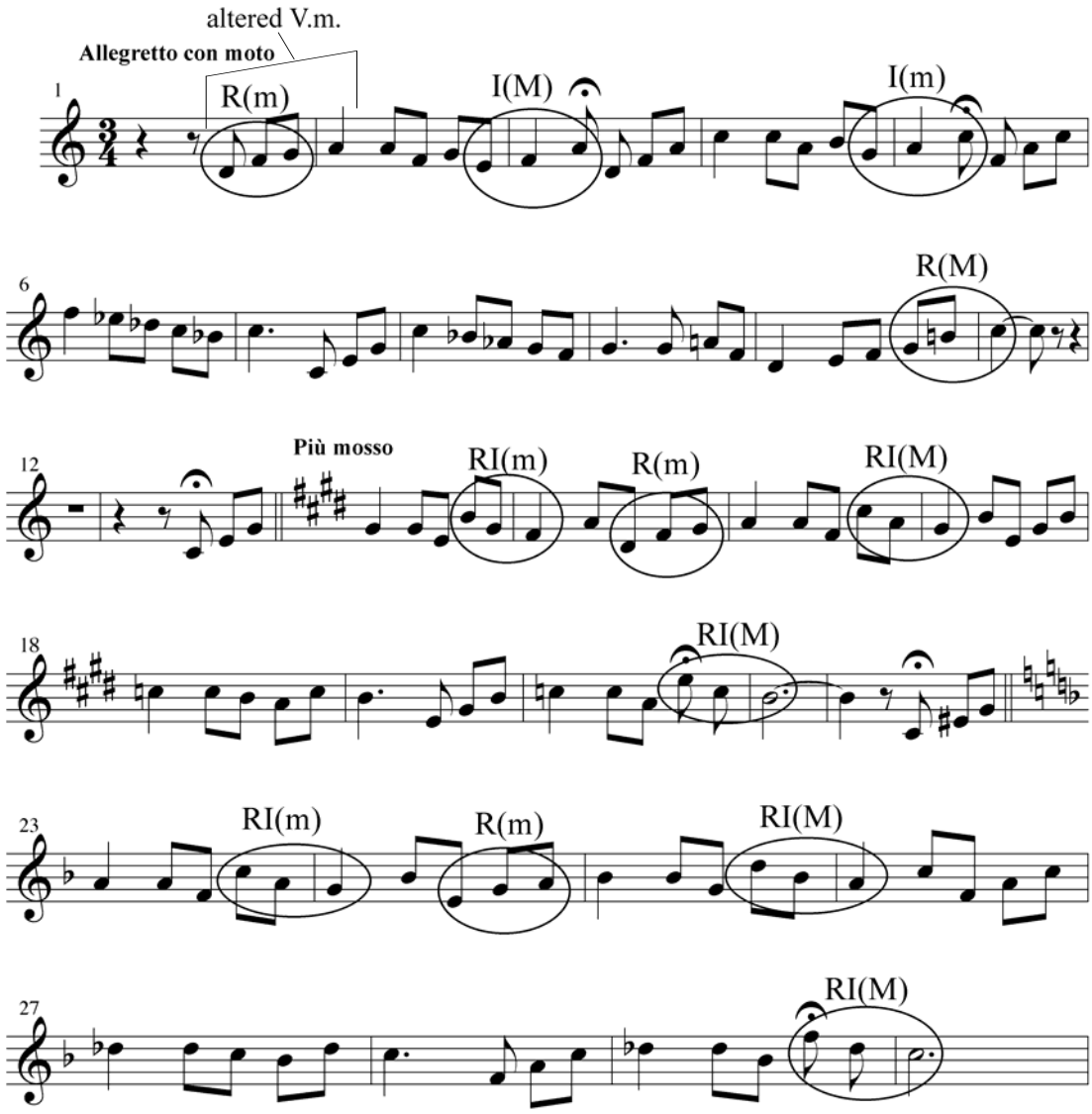
Grieg treats the three notes that make up the original love motive as a cell that he inverts, retrogrades and otherwise alters. The original motive, as noted earlier, has two common forms and consists of either a semitone/major third or a whole tone/minor third. Both forms appear in inversion, retrograde and

[33] Benestad and Schjelderup-Ebbe recognize the inverted form as a variation of the "Grieg motive." See Finn Benestad and Dag Schjelderup-Ebbe, *Edvard Grieg. Chamber Music: Nationalism, Universality, Individuality,* (New York: Oxford University Press, 1993), 43-6.

retrograde inversion in "Elsk," and these cells permeate the melody in the following excerpt (Example 4.20). Note that the first three notes of the song are a retrograde of the original love motive. This cell is nested within a variation of the Veslemøy motive (comprising the first four notes of the melody—discussed earlier in the chapter).[34]

[34] See p. 147-8.

Example 4.20. "Elsk" mm. 1-30 with variations of the love motive identified. Note: The I, R, and RI labels are used abstractly (without T-operators) because there is no specific prime form of M and m.

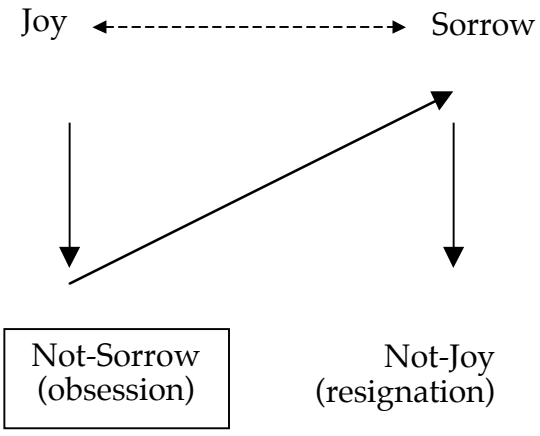


I(M) = Inversion of major form
R(M) = Retrograde of major form
RI(M) = Retrograde inversion of major form
V.m. = Veslemøy motive

I(m) = Inversion of minor form
R(m) = Retrograde of minor form
RI(m) Retrograde inversion of minor form

It is only in the first measure that the gesture functions as a dual Veslemøy/love motive; the retrograde cell occurs elsewhere within "Elsk," but the whole-tone ascent from $\hat{1}$ to $\hat{3}$, a component of one variation of the Veslemøy motive, is not present with the retrograde cell elsewhere. We have seen the two main motives together in "Blåbær-Li," where they combined to form the opening phrase. The combination of the two motives into a single gesture, however, is unique to the opening of "Elsk." It is yet another musical interpretation of Garborg's text—Veslemøy is sufficiently enthralled with Jon at this point that her infatuation colors her very being. Returning to the diagram of logical contraries, we see that Veslemøy's emotions have moved from pure joy through a blended emotion expressed as infatuation (in "Møte") to that of utter fixation and obsession, as Figure 4.9 illustrates. The element of confusion, first seen in the fourth song of the cycle, has increased. This is a feverish, illogical love.

Figure 4.9.



Measure 11 marks the first strong cadence and the end of the first main section of the song. The melodic figure, G-B-C is repeated twice by the piano in ascending octaves. The placement at the end of a section, the repetition of the vocal gesture by the piano, and solid harmonic support strengthen the motive. It is the strongest and the most dramatically significant variation of the love motive.

The character of the middle section, mm. 31-48, is different from the rest of the song. The music changes from a dance-like 3/4 to a lush, tranquil 3/2. The harmony is almost exclusively non-functional with the focus on a chromatic bass-line descent. The melody, though made up of mostly seconds and thirds, departs from recognizable motivic material. It is here that Veslemøy sings of the one who lives in her heart and dominates her memories and thoughts. He has all power over her, and every thought whispers of him.

After the aforementioned melodic, harmonic and rhythmic digression, the opening material returns at the same pitch level; it is a nearly literal repeat of the first section. The song ends with the same melodic figure that first appeared in m. 11, and as before, the piano repeats the last three notes of the vocal line in ascending octaves. The final two measures of "Elsk" are like a "reversal" of the last two measures of "Møte." In "Møte" the piano plays the ornamented love motive in descending octaves whereas the piano ends with a retrograde form of the love motive in ascending octaves in "Elsk." Clearly the endings of the two songs are related. The ending of "Elsk" reminds the listener of the ending of

"Møte." These two songs clearly form the dramatic climax of the song cycle, as Torstein Volden's architectonic structural model illustrates.[35]

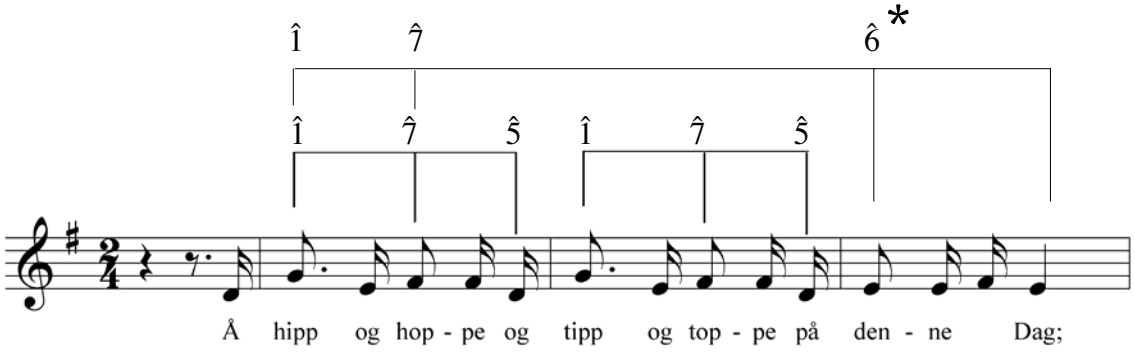
The songs, "Møte" and "Elsk," have transformed the love motive, not only in a literal sense, it having been altered by ornamentation and permutation, but in terms of connotation as well. When the motive first appeared unaltered in the third song, "Blåbær-Li," the musical context was joyful and carefree. As the motive has undergone increasingly severe alterations in "Møte" and "Elsk," the joyful nature of love has gradually evolved, and confused, excited, irrational feelings have emerged within Veslemøy. It may not be entirely clear yet, but the altered love motive is a sign of trouble, as we will see in song seven.

The motive appears in the sixth song of the cycle, "Killingdans" [Kidlings' Dance], but it is rendered ineffective as a recognizable musical metaphor because of the way it is disguised and redirected. The "latent" motive, identified by Yang[36], is identical to one that appeared in "Elsk," but this time it is hidden or obscured in that the melody draws attention to the descending, paired thirds rather than to the falling second/falling third motive that is dispersed in the melody. When the same "latent" figure appears in "Elsk," it is paired with an inversion of the motive that uses the same pitches and brings the phrase to a point of rest, thus giving it added emphasis even though it is buried in the phrase. The melodic line in "Killingdans" prevents the love motive from emerging by continuing past the dominant (the last note of the motive) in a step-

[35] See p. 114.
[36] Yang. *Das Grieg-Motiv*, 38.

wise descent and coming to rest on the submediant, a note that is not present in the latent motive. Example 4.21 illustrates.

Example 4.21. "Killingdans" melody, mm. 5-7.



(Oh hip and hop and tip on top on this day;)

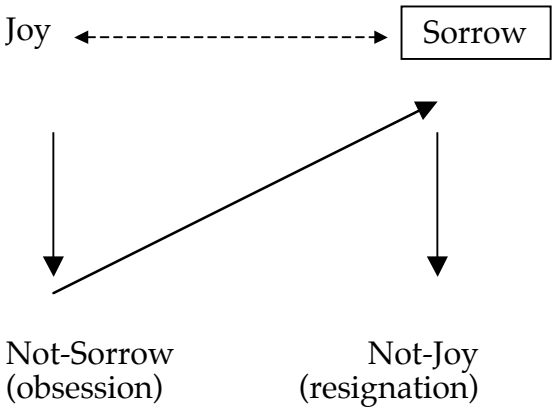
The song is outside the narrative of Veslemøy and Jon—they are not mentioned or alluded to. It offers a distraction, something in the nature of comic relief, and it celebrates the playful joy of Veslemøy's animals on the mountain. For these reasons, it is understandable that the love motive should have little significance in the song.

The Interaction of the Two Motives in *Haugtussa* Nos. 7 and 8

When Veslemøy's story continues in song seven, "Vond dag" [Hurtful Day], we see almost immediately that love is now a source of pain. The love motive is immediately representative of sorrow. The song is in minor mode, whereas the previous three songs have been in major mode. In two of the early

occurrences of the love motive, a grace note adds a "weeping" quality to the music (see mm. 3 and 4 in Example 4.22 below). The protagonist, then, has progressed to another state of emotion with regard to her love for Jon, as illustrated in Figure 4.10.

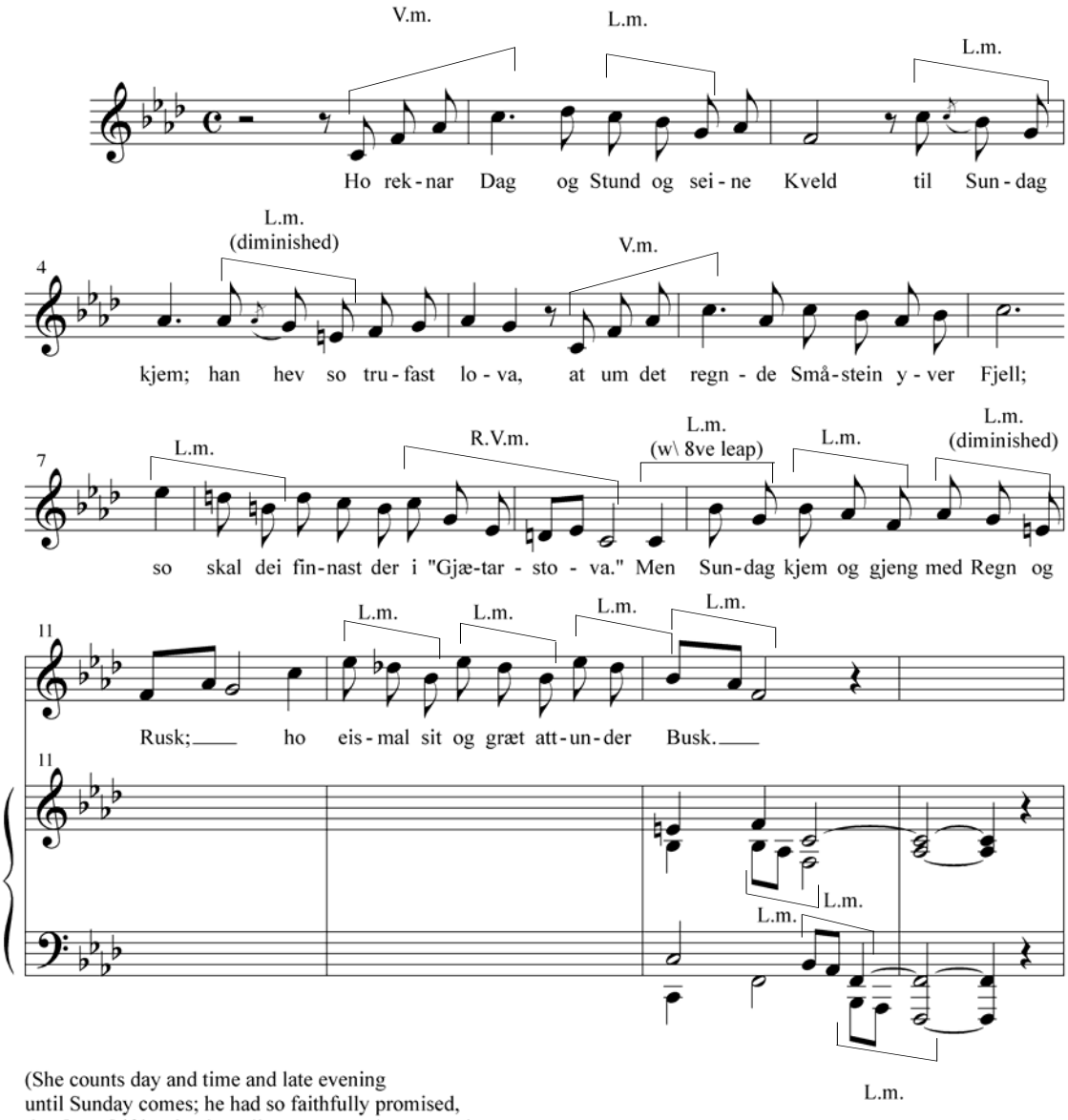
Figure 4.10.



Throughout "Vond dag," the love motive vies with the Veslemøy motive for supremacy, and by the end of the song, it completely overpowers the Veslemøy motive, symbolizing the finality of Veslemøy's loss. The song opens with the original Veslemøy motive in both the piano and the vocal parts, but the love motive encroaches steadily and eventually takes over the melody. Example 4.22 shows the melody from mm. 1-14 and adds the piano at mm. 13-14.[37]

[37] Note: The song is strophic, and mm. 14-27 are nearly identical to mm. 1-14.

Example 4.22. “Vond dag” mm. 1-14, highlighting Veslemøy motive and love motive.



(She counts day and time and late evening
until Sunday comes; he had so faithfully promised,
that [even] if it rained small stones over the mountain;
so [still] they would meet there in the "shepherd's hut."
But Sunday comes and goes with rain and wind;
she sits alone and cries under a bush.)

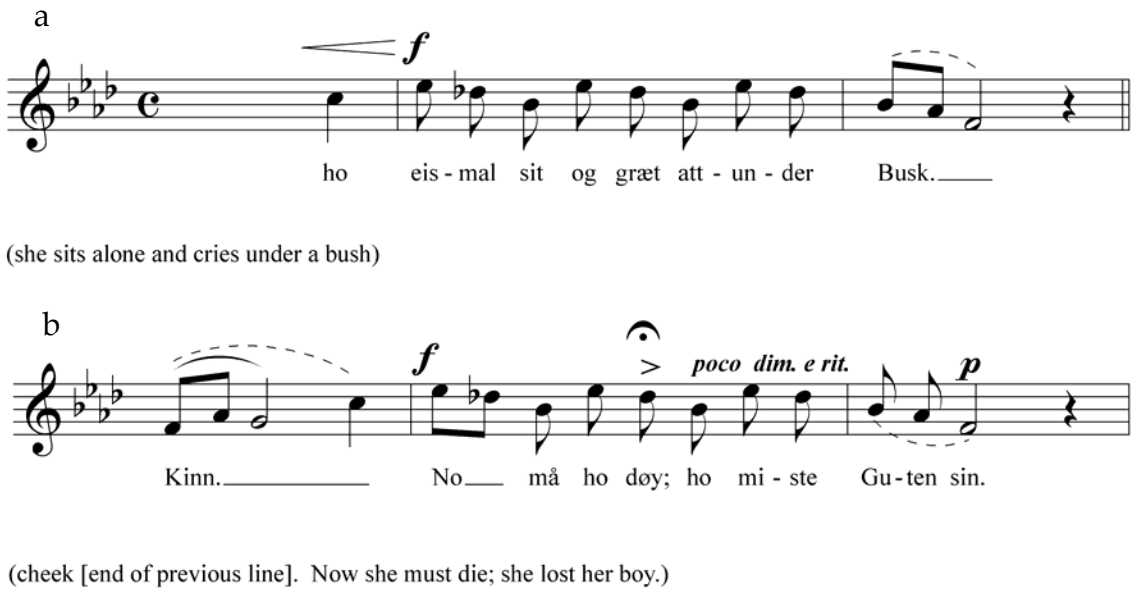
The opening gesture of the song is familiar—we've heard both the melodic contour (the unaltered Veslemøy motive) and the rhythm before,[38] and the song is full of anticipation. Veslemøy sits waiting on the mountain for Jon, but even before the first phrase ends, the love motive (now indicative of sorrow) has started to intrude, however subtly. The love motive appears in the first full measure of the voice part. It is hidden in the middle of what is basically a tonic triad, so it is not very noticeable, but note that the next phrase begins with the love motive, which is immediately repeated a third lower. The Veslemøy motive reasserts itself in the opening of the third phrase (m. 5), and it is briefly successful—the love motive doesn't appear in this phrase—but it returns at the pickup to m. 8. The phrase ends (m. 9) with a retrograde of the Veslemøy motive; it is the last appearance of the motive in the verse. In the fifth phrase (pickup to m. 10), the first interval of the love motive is inverted, but then it appears twice more, each time a step lower. In the last phrase, the love motive is all that remains, either in the voice or the piano part. The interaction of these two motives and the overpowering of one by the other mirror the overpowering of one emotion by the other and Veslemøy's loss of hope.

There is one very subtle melodic change in the second verse that adds to the tragic feeling of the song. The very last phrase of the song is "No må ho døy; ho miste Guten sin" [Now she must die; she lost her boy]. The poetic meter, as has been mentioned, is iambic pentameter, with the weak/strong pattern of the iambic foot. Grieg changes the pattern here, however, and places the first word,

[38] I remind the reader that both "Møte" and "Elsk" open with the same three-note anacrusis figure.

"No" [Now] on the downbeat rather than treating it as an upbeat as he had at the identical place in the first verse. The absence of the upbeat punctuates the love motive and frustrates the weak-strong iambic pattern. Grieg also places both an accent and a fermata on the word "døy" [die]. Example 4.23 illustrates—4.23a shows the text placement in the corresponding measures of the first verse (which is also the expected text placement for the second verse), while 4.23b shows Grieg's subtle alteration.

Example 4.23. "Vond dag" mm. 12-13 and 24-6, melody only.

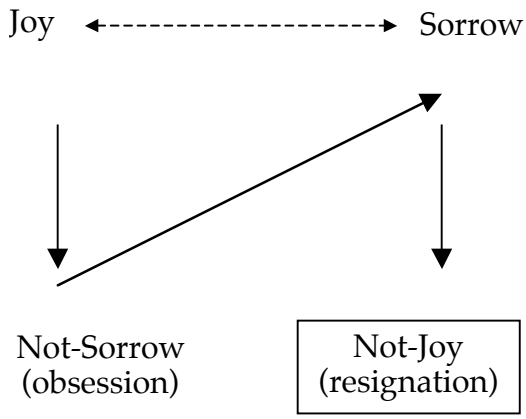


Note that the first word of the phrase is also drawn out and given two notes, as opposed the strict syllabic setting in the equivalent phrase of the first verse. All of these elements give added emphasis to the tragic proclamation that ends the song. The second verse ends in the same way as the first verse, concluding with a piano echo of the sorrowful love motive in descending octaves. This piano

echo reminds the listener once again of the endings of "Møte" and "Elsk"—a painful reminder of past joy.

Veslemøy's sense of sorrow turns to resignation in the last song of the cycle, "Ved Gjætle-bekken" [At the Brook]. Referring again to the semiotic square (Figure 4.11), we see that resignation is the final emotional state that Veslemøy experiences with regard to her love for Jon.

Figure 4.11.

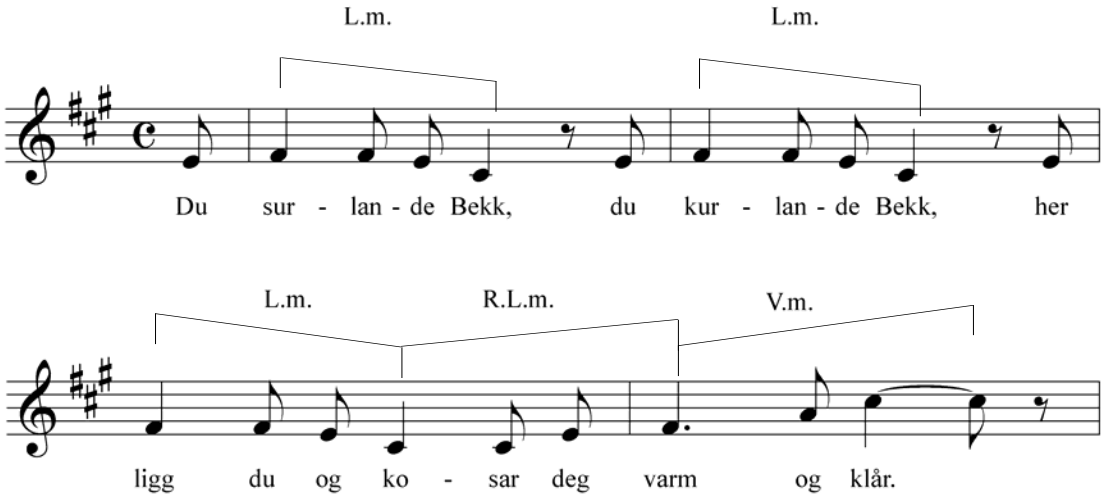


Veslemøy, understanding that Jon has, indeed, forsaken her, retreats to a brook and seeks solace at the water's edge. The piano accompaniment in this through-composed song simulates the sound of flowing water. There is a nearly constant motion of sixteenth notes in the right hand, but the harmonic rhythm is very slow. The harmony is ambiguous; the primary key is A major, but F♯ minor and obvious pentatonicism color the melody and harmony as well. The mood is

also ambiguous—it is clearly less tragic than "Vond dag," but there is an undercurrent of sorrow and a sense of relinquishment in the text and music.

The love motive is the main component of the melody, and the Veslemøy motive is a secondary element. We saw a similar interlocking of motives in the third song, "Blåbær-Li," but of course the love motive itself had a joyful connotation in that song, whereas it signifies resignation to the loss of love here in "Ved Gjætle-bekken." Note in Example 4.24 that the opening phrase consists entirely of the love motive and its retrograde until the last three pitches which comprise the Veslemøy motive.

Example 4.24. "Ved Gjætle-bekken" mm. 3-6, melody only.



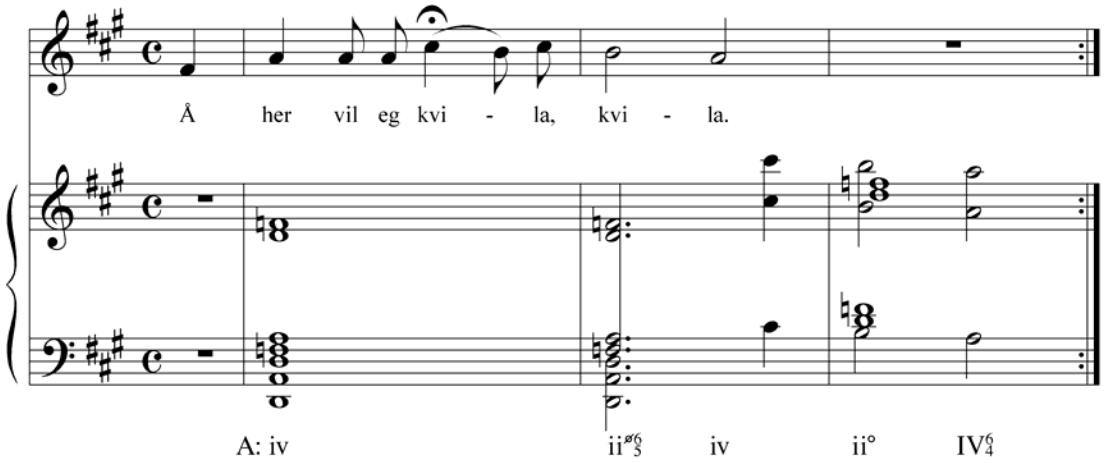
(You rippling brook, you curling brook,
here you lie and enjoy yourself warm and clear.)

The phrase that follows is a melodic rhyme of the first six measures, transposed up by step. The Veslemøy motive is more pained this time because the diatonic

transposition creates a diminished triad that is supported harmonically by a vii^{ø9} chord.

The next phrase departs from the love motive and introduces new melodic material (mm. 13-16). The final vocal phrase of the verse brings back the Veslemøy motive—an F♯-minor triad—at the same pitch level as at the beginning of the song, but the vocal line then descends by step to the tonic, A. This reinforces the key of A major, and F sharp is more clearly heard as an added sixth (see Example 4.25). The harmonic support, however, leaves a degree of ambiguity, borrowing from the parallel minor mode and avoiding the key-confirming dominant chord. Note also the unique, unsettled cadence at the end of the phrase.

Example 4.25. "Ved Gjætle-bekken" mm. 18-19.

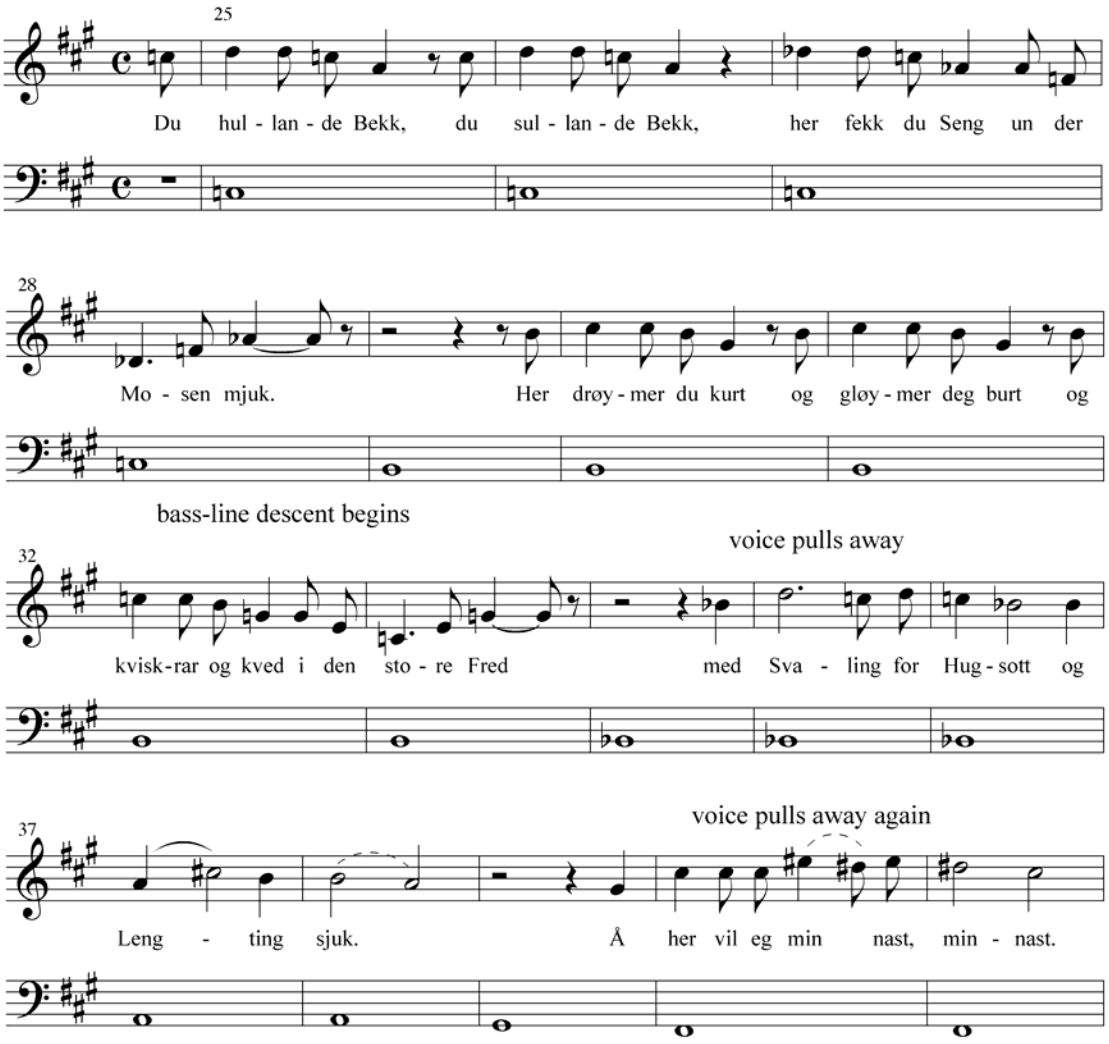


(Oh, here I will rest, rest)

The second verse of the song is a strophic repeat of verse one, but verses three and four introduce new key areas and melodic variations. "Ved Gjætle-bekken" is the only song other than "Elsk" that departs from the strophic form, and the modifications brought about in this through-composed song allow for harmonic detours and departures that give a faithful musical interpretation of the text. Veslemøy grows increasingly sorrowful and more resigned as the song progresses, and as we shall see, the music can closely imitate her sorrow and resignation because of the increased expressive freedom not possible within the confines of strophic form.

The melody of the second section of the song is similar to that of the first section, and it is still comprised of the two motives. The vocal register for this section is much higher, however—the first note of verse one is E4 whereas verse three begins on C5. The piano accompaniment still simulates the motion of water in a brook, but the harmonies are less functionally stable. The important harmonic event in verse three is a very slow chromatic bass-line descent from C to G♯. The melody, likewise, descends in company with the piano for several measures, but it breaks away twice and rises again, as if in a cry. Example 4.26 includes the vocal line and the bass line only of mm. 25-41.

Example 4.26. "Ved Gjætle-bekken, mm. 25-41, voice with bass line.



(You crooning brook, you rippling brook, / here you have a bed under the soft moss. /
Here you calmly dream and forget yourself / and whisper and sing in the great peacefulness /
with coolness [comfort] for melancholy and sick longing. / Oh, here I will remember, remember.)

The fourth verse returns to the key of A major with secondary implications of F♯ minor. This verse is clearly not a strophic repetition of verse three, nor is it a return to the material of verses one and two, but another new

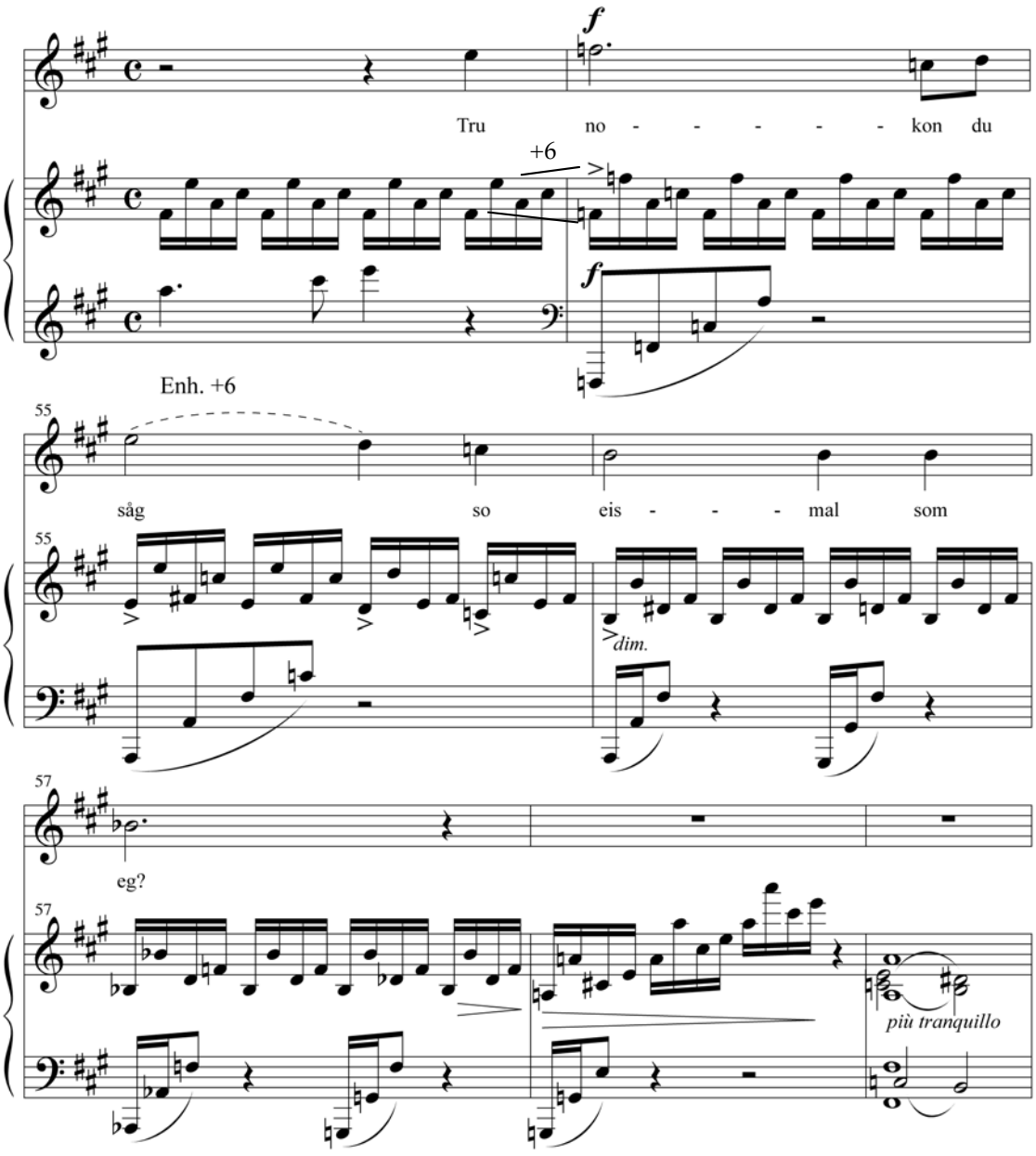
section. The harmonic tension in this section is greatly increased by the introduction of simple polychords. In m. 43, for example, the right hand plays a tonic chord with an added sixth while the left hand arpeggiates a supertonic chord.[39] The love motive, which has been the opening figure in every verse, is extensively altered and augmented in this verse—the falling step/falling third figure is replaced by a descending minor triad. The descending triad is musically and thematically significant in that it is the retrograde of the Veslemøy motive (again with F♯ as the root). The love motive is essentially gone, and Veslemøy is changed. Grieg's treatment of the motives in this section is a particularly striking interpretation of the text in which Veslemøy expresses her overwhelming loneliness. The climax of the entire song is in this fourth verse. In the last two lines of the stanza, Veslemøy asks the brook: "Do you believe you have ever seen anyone as lonely as I? / Oh here will I forget, forget" [Tru nokon du såg so eismal som eg? / Å her vil eg gløyme, gløyme]. The climax occurs at m. 54 on the word "nokon" [anyone], which sets the highest note in the voice part. It is also a long note value, and sung *f* (see Example 4.27 below). The piano accompaniment emphasizes the climax with an enharmonic augmented 6th immediately preceding the highest note.[40]

[39] The measure can be analyzed as a supertonic 9th chord, but Grieg keeps the elements of I add 6 and ii separate throughout, creating the effect of two chords played simultaneously rather than one tall chord. (In the text, *Tonal Harmony*, Stefan Kostka refers to chords larger that 7th chords—that is to say 9th, 11th, and 13th chords—as "tall chords." See Stefan Kostka and Dorothy Payne, *Tonal Harmony*, (Boston: McGraw-Hill, 2000), 502.) Tall chords are prominent in Grieg's music, as is this simple bi-tonal style.

[40] There is a point in the 3rd verse (m. 40) where the voice rises to E♯ (enharmonically equivalent to F), but the factors of note value, dynamic change and harmony clearly define measure 54 as the climax.

There are two step-wise descents that accompany the text about Veslemøy's loneliness, first in the piano right hand (inner voice), beginning at m. 54 and then in the piano left hand, beginning at m. 56 (involving b.1 of mm. 56-9). Example 4.27 illustrates.

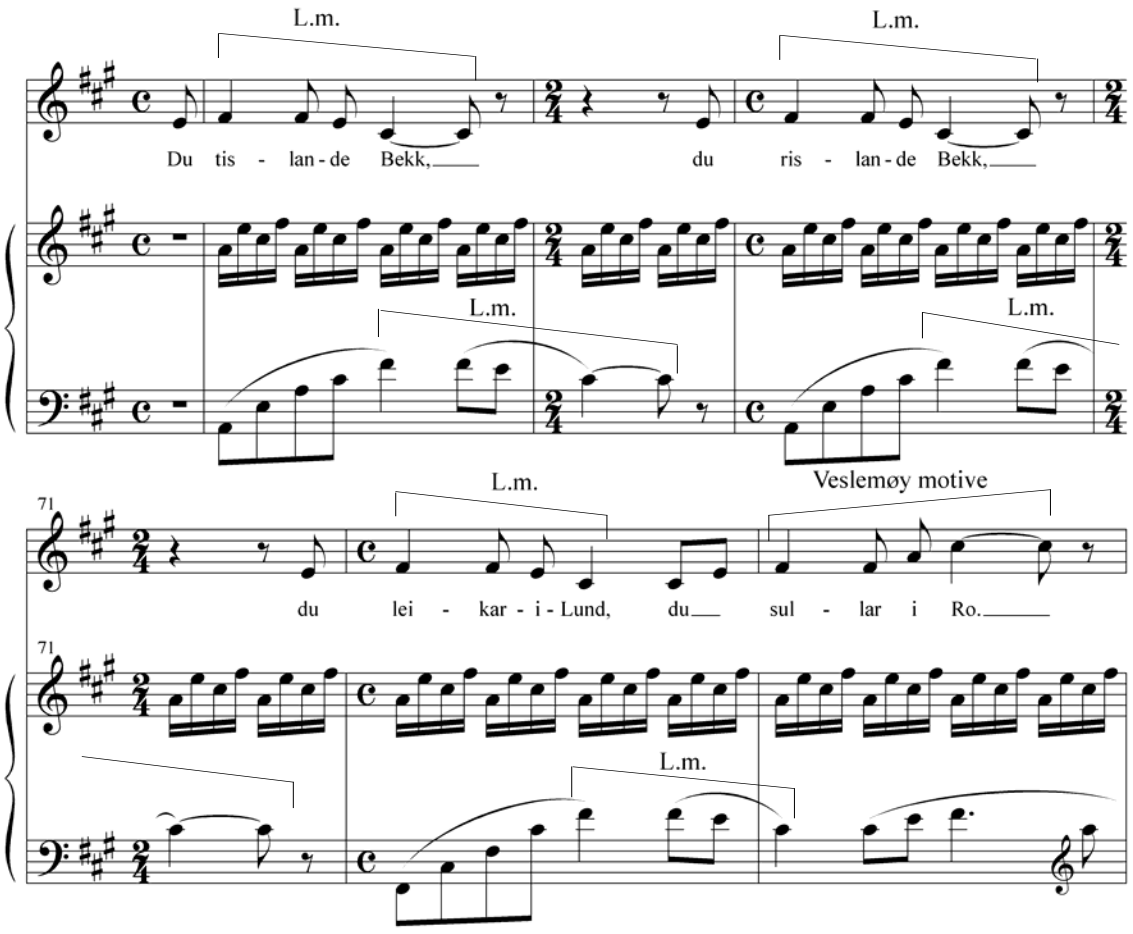
Example 4.27. "Ved Gjætle-bekken, mm. 53-9, piano and voice.



(Do you believe you have ever seen anyone as lonely as I?)

The fifth and last verse is a nearly literal return of the melodic and harmony material from the first section of the song. One significant difference is a phrase expansion that gives the piano, that is, the brook, time to echo the love motive each time Veslemøy sings it (see Example 4.28).

Example 4.28. "Ved Gjætle-bekken" mm. 68-73.

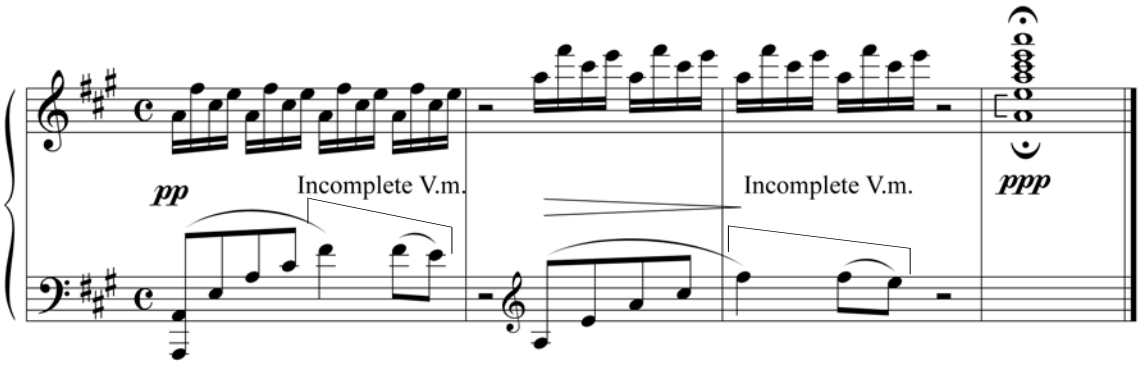


(You trickling brook, you rippling brook,
you play in the grove, you murmer in [the] calm.)

The echoing by the brook seems to mirror Veslemøy's sense of resignation and the end of Veslemøy's emotional journey.

Veslemøy's final words are a plea: "Oh let me slumber, slumber" [Å lat meg få blunda, blunda]. The word slumber [blunda] is repeated twice more, and the song closes with four measures of piano alone playing the same sixteenth-note brook imitation. The echo of the love motive also comes in (see Example 4.29), but it is incomplete; the last note is cut off.

Example 4.29. "Ved Gjætle-bekken" mm. 93-6



The piano tries again an octave higher with the same result. The tempo slows and the dynamic level decreases to ***ppp*** as the echo tries, unsuccessfully, to complete the familiar three-note figure, but the love motive is fragmented—no longer complete—and love is forfeited. By this simple but telling device, these last measures reflect Veslemøy's final resignation, sorrow, and loss.

Chapter 5

Conclusion

As we saw in the previous chapter, melodic motive gives both continuity and dramatic motion to Grieg's song cycle. The Veslemøy motive, consistently associated with the protagonist, remains constant throughout *Haugtussa* in that it consistently refers to Veslemøy. The love motive is dynamic in that its meaning is transformed according to the poetic narrative; alterations to the love motive reflect changes in the nature of Veslemøy's love. The motive's connotation changes as the protagonist's experience with love changes. The love motive interacts with the Veslemøy motive and, eventually, overpowers it, reflecting the poetic narrative.

Motive, as a signifier, can be a persuasive participant in the drama of the musical narrative and an effective way to emulate the poetic narrative. In my study of the song cycle, I have presented a new approach to motivic analysis of Grieg's music by looking at motive, not as an identifying marker or a signature trait of the composer's style, but as a participant in the story line. The semiotic square is well suited to this analysis because it shows the contrary and contradictory relationships of *joy*, *sorrow*, *obsession*, and *resignation*—the emotions that Veslemøy experiences—and the square is useful for tracing the narrative path, as expressed in both the music and the poetic text.

An important goal of this study has been to present a comprehensive comparison between the primary themes of Garborg's verse novel and Grieg's song cycle. Familiarity with the novel offers the listener a much better understanding of Veslemøy's story than one can gain from the song cycle alone. Most of the analyses that have been done of *Haugtussa*, Op. 67, include a discussion of the song cycle in light of the verse novel, but they give only brief, and in some cases, inaccurate, synopses of Garborg's *Haugtussa*. Such an outline or abridgement cannot give a clear and complete picture of the drama of Garborg's tale. I found early on in my study of Op. 67 that Grieg's biased reading of the novel, as presented in the song cycle, left many unanswered questions. The nature of the conflict between good and evil, for example, is difficult to grasp in the song cycle because Grieg only alludes to it. I determined that it was necessary to study Garborg's novel in some depth in order to evaluate the song cycle properly. For this reason, I have presented a summary of the novel in Chapter 2 of this dissertation.

Grieg stated that his purpose in composing songs was to "give expression to the poet's innermost intentions," and he was careful to give priority to the poetry in his song settings. Astra Desmond observes: "Grieg was very sensitive to the literary quality of poetry, and his music expresses very remarkably the characteristics of the poems he set."[1]

It is clear, nevertheless, that by extracting a single dramatic element from Garborg's novel for use in his song cycle, Grieg tells an incomplete story.

[1] Astra Desmond, "The Songs," in *Grieg. A Symposium*, ed. Gerald Abraham (Norman, OK: University of Oklahoma Press, 1950), 71.

He does, however, succeed in conveying the tone of the individual poems with his song settings, and admirably so.

One of the most intriguing unsolved mysteries regarding the *Haugtussa* songs is the discrepancy between what Grieg originally envisioned and what he eventually published as Op. 67. It is clear from sketches and from a letter Grieg wrote to Iver Holter stating that *Haugtussa* was to be "something for voice and orchestra"[2] that he intended a composition of a grander scale when he started. Grieg was clearly frustrated at times by the project, and he worried about how his *Haugtussa* songs would be received; this may be one reason why he waited so long to publish Op. 67. His discouragement is evident in his letter to Julius Röntgen in June of 1896: "*Haugtussa* slumbers on. I haven't touched it since Christmas when it was sung for you… What I want to compose doesn't get composed, and what I don't want to compose does. A dreadful illness."[3]

For reasons that Grieg did not elaborate on, he was unable to bring about what he had originally envisioned. Nevertheless, when Grieg returned to the project, after three years away from it, he organized the songs of Op. 67 into a well-formed narrative that, despite its departure from the primary theme of Garborg's novel, tells Veslemøy's story of love and loss with elegant musical interpretation. As James Massengale observes:

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[2] Edvard Grieg, Troldhaugen, to Iver Holter, 10 September 1895; quoted in Benestad, *Man and Artist*, 340.

[3] Edvard Grieg, Troldhaugen, to Julius Röntgen, 20 June 1896; quoted in Finn Benestad and Dag Schjelderup-Ebbe, *Edvard Grieg: The Man and the Artist*, trans. William H. Halvorsen and Leland B. Sateren (Lincoln: University of Nebraska Press, 1988), 340.

> Grieg had breathed life into Veslemøy, even as he had maimed her story… So whether it is an extract with no directly meaningful connection with the verse novel, or a distillation of the novel's most poignant moments, whether it is a failure by the standard Grieg had once imagined he could achieve, or a 'strictly ordered musical arch,' as Torstein Volden has proposed, Grieg's *Haugtussa* will retain its place at the pinnacle of Scandinavian song-cycles."[4]

While we acknowledge that Grieg has imposed a creative agenda on Garborg's verse novel by "lifting out" a single story from the larger narrative, we also recognize that he captured the various moods of Garborg's poems in his songs. The song, "Det syng," has the quality of the otherworldly whereas "Blåbær-Li" exudes a joyful spirit. The song, "Elsk," captures the feverish character of obsessive love, and "Vond dag" expresses the deep sorrow of love lost. It is clear then, that Grieg has, indeed, given "expression to the poet's innermost intentions" with his sensitive and creative settings of the individual *Haugtussa* poems.

As mentioned in Chapter 1, the completed songs not included in Op. 67, as well as the incomplete sketches, have been published for the first time in the GGA. The information on the sketches and the publication of complete, but previously unpublished, songs in the GGA have given the singer and the scholar easy access to resources that have, hitherto, been difficult to study. There remains the question, however, of how to treat these "extra" *Haugtussa* songs. In my study, I have mentioned them briefly. They are helpful in showing that Grieg's use of motive is consistent throughout all the songs, both

[4] James Massengale, "*Haugtussa:* from Garborg to Grieg," *Scandinavian Studies* 53, no. 2 (Spring 1981): 150.

published and unpublished, and it would be important to consider the extra songs in analyses of other aspects of *Haugtussa*, such as harmony, rhythm, or the use of folk idioms. Integrating them into the song cycle, however, would disrupt the unity (and certainly the architectonic structure proposed by Volden) that Grieg achieves with Op. 67.

We could speculate about which songs Grieg had in mind when he penned the title page of his manuscript and indicated that *Haugtussa* would include twelve songs, but it is not advisable to "second-guess" Grieg. Perhaps the four songs he had in mind are not among the songs that he completed and discarded. The *Haugtussa* songs that were not included in Op. 67 have been performed in recitals in Norway, and the Norwegian soprano, Marianne Hirsti, has also recorded the six newly published *Haugtussa* songs on CD volume three of Grieg's *Complete Songs*.[5] This recording sets a wise precedent for the treatment of the extra *Haugtussa* songs—they are included on the same album with Op. 67, but they are separate from the song cycle.

Grieg enjoyed fame and popularity in Scandinavia, Europe, Great Britain, and the United States during his lifetime, but his songs were the least successful of his compositions *outside* of Scandinavia. This is largely due to poor translations of the songs and language barriers, as Grieg explained in a letter to Henry T. Finck:

[5] *Edvard Grieg Complete Songs*, vol. 3, compact disc VCD 19040, Victoria A/S, 1993.

> That my songs… have found so little circulation abroad… lies without doubt partly in the difficulty of translation… If the Scandinavian poet, whose language the foreigner neither understands nor sings, is mutilated by the translation, not only he but also the composer suffers by this mutilation.[6]

The German, French, and especially English[7] translations of the songs were often poor, and Grieg had difficulty convincing publishers that good translations were a priority. Astra Desmond lamented in 1948 that Grieg's *Haugtussa* songs would never achieve popularity outside of Scandinavia because of these challenges.[8]

The language barrier is less of an obstacle than it once was, however, thanks to resources such as the anthology, edited by Bradley Ellingboe, that includes phonetic spellings of the Norwegian lyrics[9], new and better English translations in the GGA, and newly available recordings. Marianne Hirsti's performance of the *Haugtussa* songs is available in many libraries (though it is no longer in print). Anne Sofie von Otter's CD album, *Grieg Songs* includes the complete song cycle, and as of 2003, it is available for purchase.

This dissertation also paves the way for further research on the song cycle. I have mentioned the significance of harmony and rhythm only briefly in this work, but the function of harmony in *Haugtussa* could and should itself be a topic for in-depth study. Grieg uses harmony, as well as motive, in the

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[6] Edvard Grieg, Troldhaugen, to Henry T. Finck, 17 July 1900; quoted in Beryl Foster, *The Songs of Edvard Grieg* (Aldershot, England: Scolar Press, 1990), 15.

[7] In many cases, English translations were made from the German translations rather than the original Norwegian or Danish texts, so they were doubly bad.

[8] See Astra Desmond, 91.

[9] Bradley Ellingboe, ed., *Forty-five Songs of Edvard Grieg* (Geneseo, NY: Leyerle Publications), 1988.

song cycle to express the mood of the poems, so an analysis of narrative and harmony would be valuable. The study of Norwegian folk-music influences on the harmony in the *Haugtussa* songs is another topic that deserves consideration. One also finds modality, pentatonicism, and bi-tonality in *Haugtussa*. Some scholars, most notably Dag Schjelderup-Ebbe, have also observed elements of impressionism in "Det syng" and "Ved Gjætle-bekken," the first and last songs of the cycle.[10] More study should be done on these aspects of Grieg's harmony in the *Haugtussa* songs. A study of the cycle that places it within the context of Grieg's career and development, particularly with reference to the aforementioned harmonic traits, is needed as well.

Rhythmic relationships in *Haugtussa*, likewise, present much for the analyst to consider. There is a strong text-music relationship with regard to rhythm in these songs. Poetic meter and rhythm are very important in the verse novel, and the Garborg scholar, Christian Rynning, has stated: "The expressive value of the rhythm in the *Haugtussa* poems ought to be the real aim of the analysis [of the verse novel]."[11] Grieg was sensitive to the significance of rhythm in *Haugtussa* and to Garborg's use of folk-song and dance forms as well as the use of specific poetic meters, such as iambic pentameter for the poems about Veslemøy and Jon. Grieg used similar rhythmic figures for settings of

[10] Dag Schjelderup-Ebbe presents a comprehensive survey of impressionistic idioms in his book, *A Study of Grieg's Harmony. With Special Reference to his Contribution to Musical Impressionism* (Oslo: Johan Grundt Tanum, 1953).

[11] Christian Rynning, *Haugtussa, ein Stilanalyse*, (Oslo: Det Norske Samlaget, 1951), 140. "Rytmens uttrykksverd i Haugtussa-dikta lyt vera det rettelege føremålet for analysen.

poems with identical poetic meters, and thus elucidated these rhythmic elements in Garborg's work; this topic ought to be explored further.

The publication of all of Grieg's compositions in *Edvard Grieg Complete Works*, invites further study of newly rediscovered or hitherto unavailable works, including a complete symphony, more Peer Gynt incidental music, and many songs. Furthermore, Grieg's influence on later composers, including Bartòk and Prokofiev, is a topic that has only recently been explored, and there is still much research to be done.[12]

Edvard Grieg had great success as a composer, pianist, and conductor, and he enjoyed the association of other great nineteenth-century composers. Reidar Dittmann observes:

> The music of Edvard Grieg… made its triumphant entry on the international arena in 1870 when the young composer… on an extended stay in Rome, met and deeply impressed Franz Liszt… and played with him… the *Piano Concerto in A Minor*…
>
> From that time on, Edvard Grieg… appeared, always with his wife Nina, a distinguished lyric soprano, ever more frequently on the European concert stage, gaining ever greater fame, if not fortune, and meeting as an equal other great composers of the day—Tchaikovsky, Dvorák, Brahms, and many others.[13]

Grieg was deeply invested in nineteenth-century musical culture as an active performer and conductor. He was also one of the great composers of the period, with a unique and distinctive musical style, inspired by the rich

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[12] Vladimir Blok presents an interesting discussion of this topic in the article, "Grieg – Bartók; Grieg – Prokofiev: Aesthetic Parallels," *Studia Musicological Norvegica* 19 (June 1993): 239-50.

[13] Reidar Dittmer, "The First Spring," in *Edvard Grieg Today. A Symposium*, ed. William H. Halvorsen (Northfield, MN: St. Olaf College, 1994), 12.

folk-music tradition of his native Norway. His song cycle, *Haugtussa*, Op. 67, stands beside other great Romantic song cycles, such as *Die schöne Müllerin*, and *Dichterliebe*, as a masterwork. It is one of the best examples of Grieg's mastery of song composition.

Appendix

Overview of Garborg Poem Titles

* = Song Included in Op. 67
• = Song Complete but not included in Op. 67
‡ = Incomplete Sketch

Prologue

‡ First line: Til deg, du heid og bleike myr [To you, heath and pale marsh]

[I] Section title: Heime [Home]

‡ [1.] Title: Veslemøy ved rokken [Veslemøy at the spinning wheel]
‡ [2.] Title: Kvelding [Evening]
[3.] Title: I omnskråi [In the corner by the oven]
• [4.] Title: Sporven [the Sparrow]
* [5.] Title: Det Syng [It sings]
‡ [6.] Title: Fyrivarsl [Forewarning]
[7.] Title: Sundagsro [Sunday's peace]

[II] Section title: Veslemøy synsk [Veslemøy [is] clairvoyant]

[1.] Title: Gamlemor ventar [Old mother waits]
* [2.] Title: Veslemøy
[3.] Title: Synet [The vision]
[4.] Title: Haugtussa [Hill sprite]

[III] Section title: Jol [Christmas]

[1.] Title: Ungdom [Youth]
[2.] Title: Laget [The Party]

[IV] Section title: I Gjætlebakken [At Gjætle hill]

[1.] Title: Vindtrolli [the wind trolls]
[2.] Title: D'er kje greidt [It isn't good]
[3.] Title: Fuglar [Birds]
[4.] Title: Under jonsok [During midsummer day]

[V] Section title: I slåtten [In the hayfield]

- [1.] First line: No ljåen han syng på den saftige voll
  [Now the scythe sings on the moist meadow]
- [2.] Title: Veslemøy undrast [Veslemøy wonders]

[VI] Section title: Dømd [Condemned/Doomed]

- [1.] First line: Det kveldar um haust yvi låge land
  [Evening falls over the low land in Autumn]

[VII] Section title: Dei vil ta henne [They will take her]

[1.] Title: Måneskinsmøyane [the moonlight maidens]
[2.] Title: Heilagbròt [Sacrilege]
[3.] Title: Kravsmannen [The creditor]
[4.] Title: I skodda [In the mist]
[5.] Title: Veslemøy sjuk [Veslemøy [is] sick]
[6.] Title: Snøstorm [Snowstorm]
[7.] Title: Draken [the Dragon]
[8.] Title: Hjelpi [Help]

[VIII] Section title: Det vårer [Spring comes]

[1.] Title: Mot soleglad [At Sunset]
[2.] Title: Vårdag [Spring day]

[IX] Section title: Sùmar i fjellet [Summer on the mountain]

[1.] Title: På fjellveg [on the mountain path]
‡ [2.] Title: Den snilde guten [The nice boy]
[3.] Title: På Gjætleberg-nut [On Gjætle Mountain Peak]
[4.] Title: «Dokka» ["Dolly"]
• [5.] Title: Veslemøy lengtar [Veslemøy [is] longing]
* [6.] Title: Blåbær-lid [Blueberry slope]
* [7.] Title: Møte [Meeting]
* [8.] Title: Killingdans [Dance of the kidlings]
* [9.] Title: Elsk [Love]
‡ [10.] Title: Skog-glad [Forest joy]
[11.] Title: Eit spørsmål [A question]
• [12.] Title: Ku-lokk [Cow call]
* [13.] Title: Vond dag [Painful day]
* [14.] Title: Ved Gjætle-bekken [At Gjætle Brook]

[X] Section title: På Skare-kula [At Skare hollow]

[1.] Title: Det vaknar [Awakening]
[2.] Title: Dei hyller sin herre [they hail their master]
[3.] Title: Prøve [Test]
[4.] Title: Svarte-katekisma [Black Catechism]
[5.] Title: Stjernefall [Star fall]
[6.] Title: Ein søkjar [An applicant]
[7.] Title: Høg gjest [Honored guest]
[8.] Title: Trolldans [Troll dance]
[9.] Title: Bergtroll [Mountain troll]
[10.] Title: Gnavlehol [cave of muttering]
[11.] Title: Gumlemål [Gumle's saga]

[XI] Section title: Den store strid [The great struggle]

[1.] Title: Haust [Autumn]
[2.] Title: Rådlaus [Bewildered]
[3.] Title: Den som fekk gløyme [The one who could forget]
[4.] Title: Kor hev det seg? [How can it be?]
[5.] Title: Vinterstorm [Winter storm]
[6.] Title: I kyrkja [In church]
[7.] Title: Ein bêle [A suitor]
[8.] Title: Uro [Unrest]
[9.] Title: Bøn [Prayer]
[10.] Title: På vildring [In confusion]
[11.] Title: Ho vaknar [She awakens]
[12.] Title: Ei tung stund [A difficult time]
[13.] Title: I Blåhaug [In the Blue-hill]

[XII] Section title: Fri [Free]

[1.] First line: Um natti still ved sengjekrå [in the still night in the bed chamber]

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